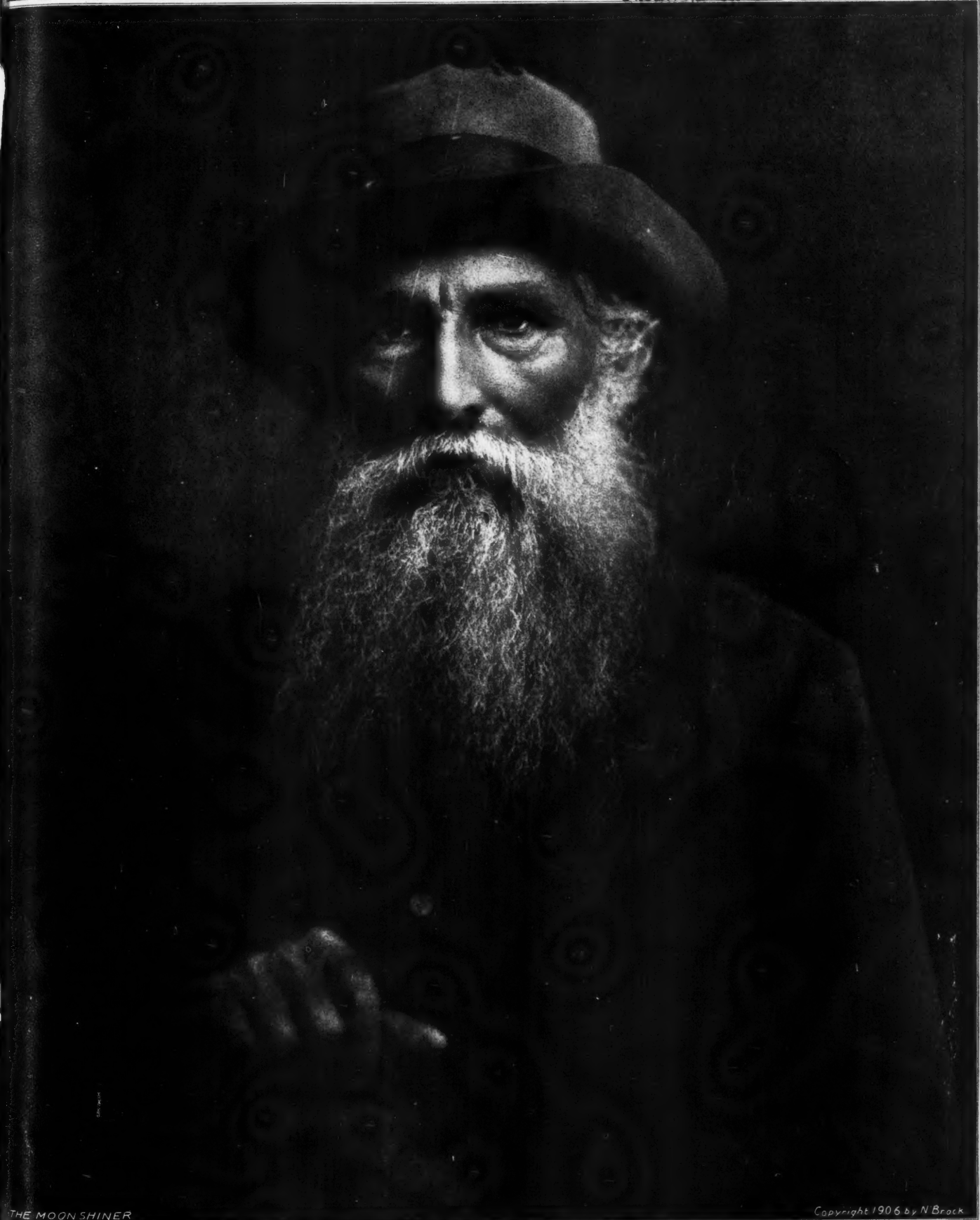


# THE INLAND PRINTER



THE MOONSHINER

Copyright 1906 by N. Brock

PRICE 30 CENTS

DECEMBER, 1906

VOL. XXXVIII. NO. 3

SEND FOR OUR NEW BOOK OF  
Samples of Specialties in

# COVER PAPERS

Sea Wave, Centurion and Repoussé

Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses ::::::::::::::

OUR OTHER SPECIALTIES ARE

**VELLUM and SATIN TINTS**  
In fifteen colors, 21 x 55, 60 and 80 lb.

**ONION SKIN BOND**  
In Folio, Royal and Double Cap

**HALF-TONE WRITING**  
In 17 x 22, 19 x 24 and 17 x 28

**Keith Paper Co.**

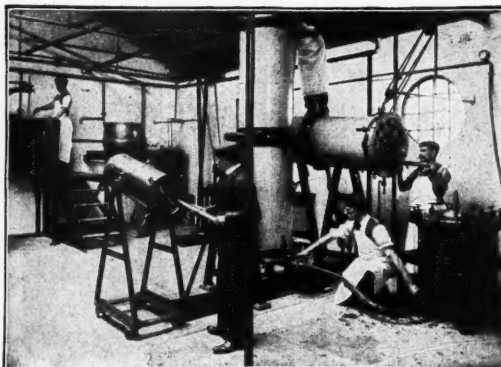
TURNERS FALLS • MASSACHUSETTS

FULL EQUIPMENTS OF THE LATEST AND  
MOST IMPROVED

## Roller-Making Machinery

FURNISHED.

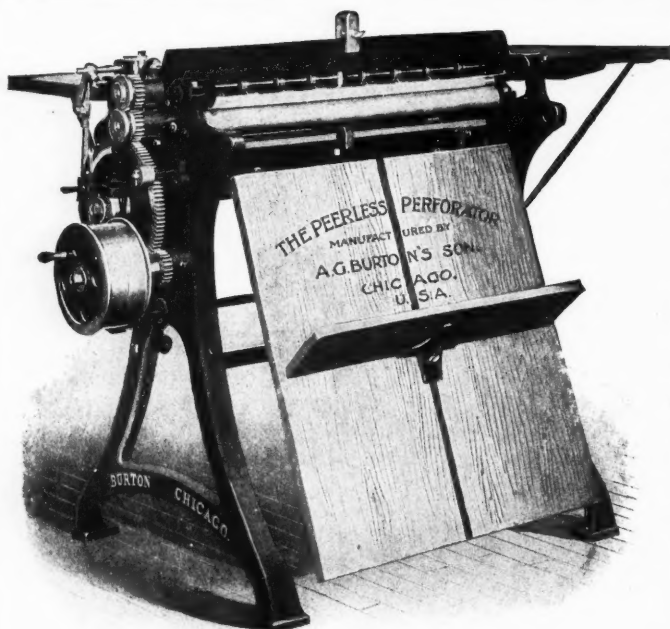
ESTIMATES FOR LARGE OR SMALL OUTFITS.



**JAMES ROWE** 241-247 S. Jefferson St.  
CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,  
189 FLEET STREET, LONDON, ENGLAND.

# THE PEERLESS PERFORATOR



It is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

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E. C. FULLER CO. . . . . NEW YORK, N. Y.  
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THE J. L. MORRISON CO. . . . . TORONTO, ONT.  
T. W. & C. B. SHERIDAN . . . . . LONDON, ENG.  
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MIDDOWS BROS. . . . . SYDNEY, N. S. W.  
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Manufactured by

**A.G. BURTON'S SON**  
133 to 139 South Clinton Street  
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E. C. FULLER CO., } Sole Eastern Agents  
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JOHN DICKINSON & CO., Agents for South Africa and India

# BROTHER JONATHAN



Jonathan Trumbull



**BOND**



George Washington

## Who was Brother Jonathan?

HE was the man who in revolutionary times was looked upon by the world as representing the views of our foremost citizens. He did not hold the highest office, but his strength of character and absolute integrity was recognized by Washington, who made no important move without the advice of Brother Jonathan Trumbull, Governor of Connecticut.



## What is Brother Jonathan Bond?

IT is the writing paper that is accepted by the business world as the vehicle of correspondence best representing the dignity and integrity of our most solid business institutions. It is not the highest priced bond paper, but where it is known no other bond can replace it.



**BROTHER JONATHAN BOND** is one of the oldest and most satisfactory bond papers manufactured. It has become so well known that its adoption by the better class of business houses has gained for it the reputation of being the proper thing—always the same old reliable fibre, but kept up to date in tone and texture. Look for the watermark. It is carried in stock, white and tinted, in both plain and linen finish in all the popular sizes, weights and colors. If you have not seen the complete line, we shall be glad to furnish you with samples.

### Distributors of Butler Brands:

Standard Paper Company, Milwaukee, Wis.	Southwestern Paper Company, Houston, Texas.
Central Michigan Paper Co., Grand Rapids, Mich.	Scoville Paper Company, Ogden, Utah.
American Type Founders Company, Spokane, Wash.	Pacific Coast Paper Company, San Francisco, Cal.
American Type Founders Company, Vancouver, B.C.	Fundicion Mexicana de Tipos, City of Mexico, Mex.
Butler-Jarboe Paper Company, Oklahoma City, Okla.	National Type Company, New York City, N. Y.
Southwestern Paper Company, Dallas, Texas.	Ishikawa & Co., Tokyo, Japan.

**J. W. Butler Paper Co.,**  
**Chicago**

# HAMILTON'S NEW Wood-Goods CATALOGUE

NOW READY FOR DISTRIBUTION, AND WILL BE  
SENT POSTPAID TO EVERY INQUIRING PRINTER

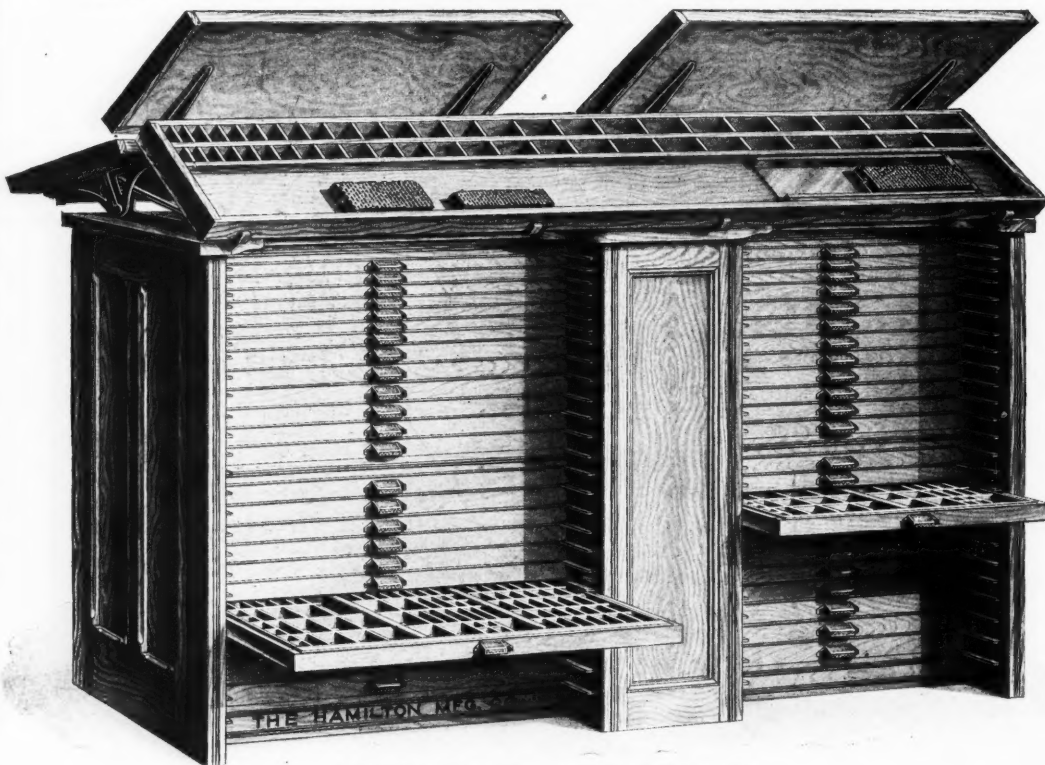


THE finest furniture catalogue ever issued in America, embracing a complete showing of all that is modern and labor-saving in printing-office equipment. A superb specimen of fine printing on heavy-weight enameled stock. Contains 192 pages with 498 half-tone illustrations from wash drawings.

More than seventy new articles of Printing-office Furniture and equipment not listed in catalogues heretofore issued by us. Tells all about HAMILTON QUALITY, how originated and maintained.

**THIS CATALOGUE WILL HELP THE PRINTER** to select material which will increase the output, economize the floor space, preserve and prolong the life of the material, and thus will have a decided tendency to **Increase the Printer's Profits.**

This will interest you. Don't put it off, but **Send for a Copy TO-DAY.**



*Front View, or Job Side, of No. 20 Cabinet Grand.*

Included in the new equipment shown in our new catalogue is a series of Cabinets designated as the Cabinets Grand, one of which is illustrated above. They combine all the good features of other cabinets, including the extension front, three-case tilting brackets, galley racks and sort drawers, varying depths of cases, lead-and-slug bank, working bank, etc. The news and job compositors work on opposite sides. The galley shelves and sort drawers pull from the news side. It would be difficult to conceive a more economical equipment of a composing-room. The new catalogue explains it all.

HAMILTON GOODS are for sale and are carried in stock by all first-class dealers.

## THE HAMILTON MFG. CO.

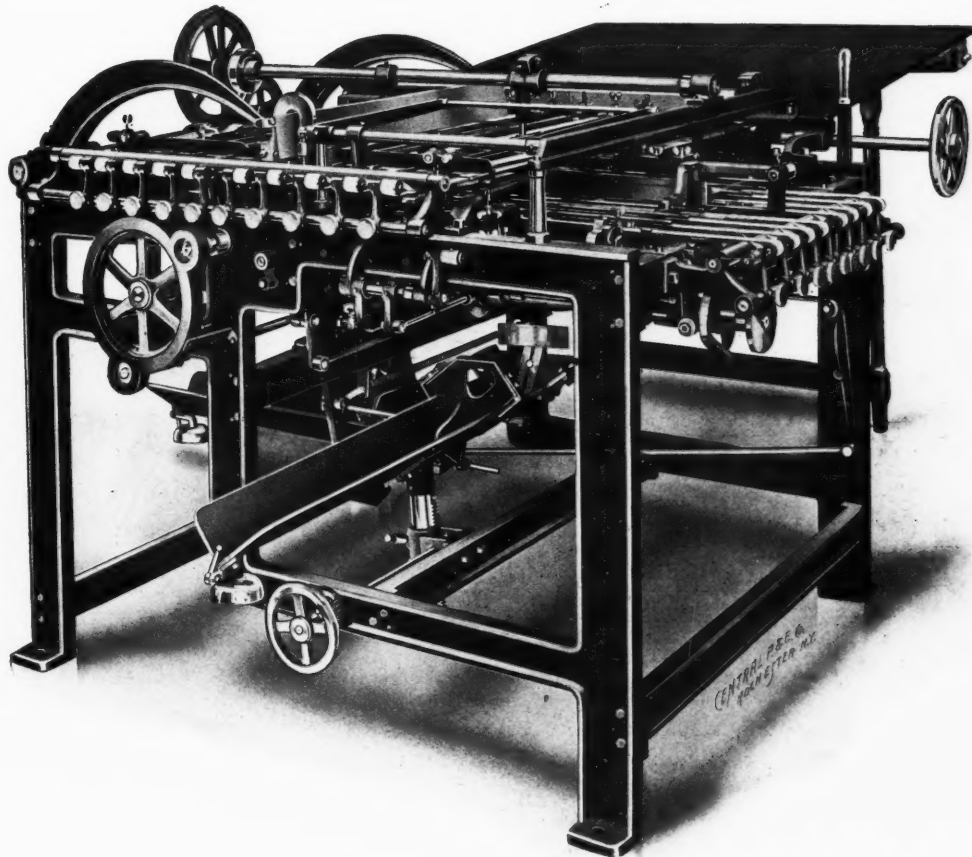
Main Office and Factory  
**TWO RIVERS, WIS.**

A valuable little Line Gauge, graduated  
by picas, mailed free of cost to every  
printer who will ask for it.

Eastern Office and Warehouse  
**RAHWAY, N. J.**

No. 133  
Catalogue and Book Folder  
*Another New One*

WRITE FOR DETAILS



Made by

**Brown Folding Machine Company**

Erie, Pa., U. S. A.

*A g e n c i e s*

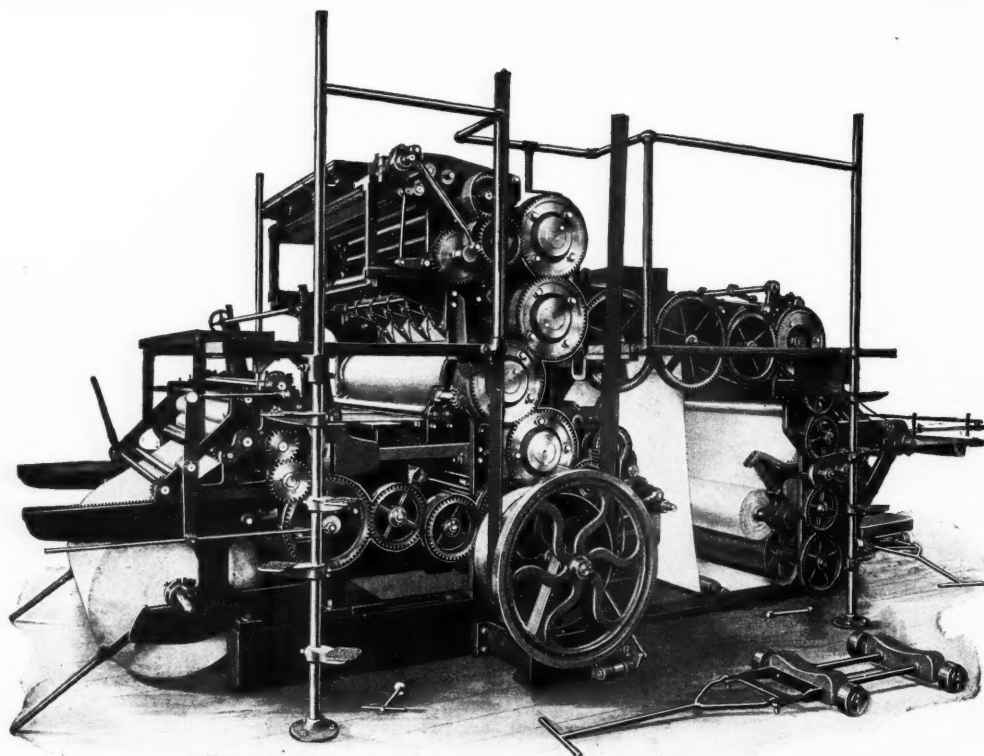
New York, . . . Thos. Crofts  
150 Nassau Street

London, W. C., J. Collis & Sons  
42 Regent Square, Gray's Inn Road

Chicago,  
Champlin Type & Machinery Co.  
121 Plymouth Place

# KIDDER PRESS CO.

---



## THE ADJUSTABLE ROTARY

ONE TO FIVE COLORS

A PRESS that merits the investigation of every progressive printer. It will do the work of six two-revolution presses.

---

**GIBBS-BROWER CO.,** Sole Agents

150 NASSAU STREET, NEW YORK

---

We have one of the above presses which has had a little use and which can be purchased at a considerable reduction from regular price.

E. W. PRISTON President

H. A. COOPERMAN Secretary

E. J. GRANDSTAFF Treasurer



**The King  
Printing  
Company**



Centennial Century Division

Bristol, Tennessee-Virginia Octo. 27th. 1906

The Hampshire Paper Co.,  
South Hadley Falls, Mass.

Gentlemen:-

For the past several years we have been pushing "Old Hampshire Bond" and with marked success. Our town only has a population of fifteen thousand people but we have sold over five cases of this paper this year.

We sold one of our large coal Corporations with headquarters at this point over two hundred thousand sheets within the past year for making copies of their deeds on, which they afterwards have bound into book form. We might add that this order was taken in competition with almost every other grade of paper on the market and the majority of it at much lower prices.

We are pushing our business at this time more than ever and want to know how many of the small sample books you can send us we will send these out with a personal letter to our best customers and believe that we can get good results from this method of advt.

We would also be glad to obtain any other advertising that you may have.

Yours very truly,  
THE KING PRINTING CO.

*A  
Letter  
You  
Should  
Read*

**T**HIS LETTER, in addition to being a fine testimonial for Old Hampshire Bond, shows the result of progressive ideas.

It points out more clearly than any argument we might advance the benefits derived by taking advantage of public approval.

That the public has set its stamp of approval on

## OLD HAMPSHIRE BOND

is undeniable.

*"Look for the Water Mark"*

The inherent quality of the paper and its well-known name have made it the standard for business stationery.

All the benefits of its name and its advertising are yours if you get in line.

And the point is, get in line before your competitor does.

**Hampshire Paper Company**

We are the only Paper Makers in the  
World making Bond Paper exclusively

South Hadley Falls, Massachusetts



**RELIABLE**  
**Printers' Rollers**  
FOR  
**Winter Use**

**ORDER THEM NOW**  
**FROM**

**Sam'l Bingham's Son**  
**Mfg. Co.**

**FACTORIES**

**CHICAGO**

195-207 South Canal Street

**PITTSBURG**

First Avenue and Ross Street

**ST. LOUIS**

514-516 Clark Avenue

**KANSAS CITY, MO.**

Fourth and Broadway

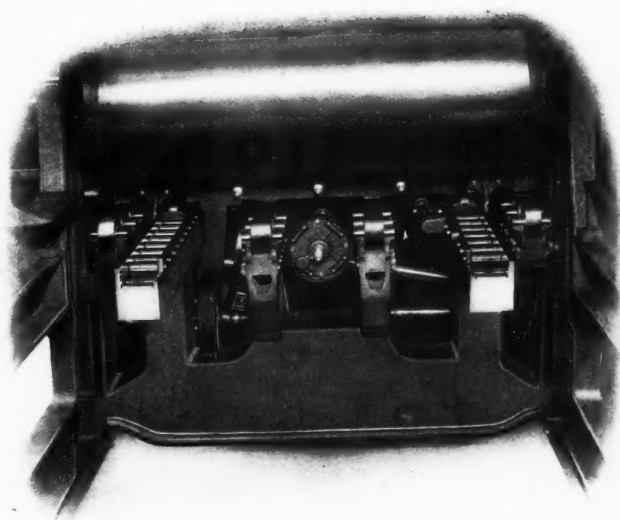
**ATLANTA, GA.**

52-54 So. Forsyth Street

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT  
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO  
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

# The Babcock Optimus



THE pressure required today to print a high-class cut form would have been impossible in the very strongest press built a few years ago. It is a comparatively simple problem to make the cylinder sufficiently strong, though it is one not yet solved by everybody. The problem of the bed support is quite a different proposition, principally because the stopping and starting of a needlessly heavy bed produces shock and strain to the press and foundations, consumes power and limits speed, and speed is one of the prime factors in a modern press.

The first presses had two tracks. One of the early devices for increasing the bed support was a single wheel under the center of impression. Then two independent wheels made two runners between the tracks. These proved difficult of adjustment, and unequal to the strain. Then two or three smaller wheels in clusters were tried, making a short wheel track, resulting in increased strength, but still lacking in accuracy of adjustment, and this lack was fatal to best printing. Later a builder put four full-length roller tracks under the bed, abandoning a better arrangement because of his inability to devise a way to accurately adjust the wheels, which, with several

in each track, must all have their upper surfaces exactly in line and touch the tracks under the bed with equal precision.

Four long roller tracks cannot be adjusted accurately to compensate for wear, which is greatest on the inside tracks. A common expedient to correct wear in these is to "wedge up" between the center girt and the tracks; but here is met the same trouble as with the wheels—the impossibility of wedging accurately. Rebuilding at the factory is the only remedy.

We have always contended that four non-adjustable tracks were a poor arrangement, and that four tracks of any kind were insufficient for medium and large-sized beds. A support under each end is as necessary as at any point. The first effect of taking impression is strain between bed and cylinder. This strain must be maintained until the form is printed. The only possible way to accomplish this is by firm contact between the bearers on ends of cylinder and the bearers on ends of bed. Otherwise every time the cylinder passes a margin it will drop into it to be picked up again by the opposite edge of the form, working ruin in the wake of its guttering weakness.

Experiments proved that a wheel five or six inches in diameter was more durable under a press bed than a roller track the same length as the diameter of the wheel; and that a short track of two or three wheels was more durable and retained adjustment longer than a roller track of whatever length, each wheel having three times the wearing surface of a straight track as long as its diameter. Three wheels, each five inches in diameter, are equivalent to a track about four feet (forty-seven inches) in length. As it is impossible to concentrate four feet of straight roller track under the point of impression, and entirely feasible to concentrate a track of wheels with four feet of track surface on their circumferences, it is easy to understand why a wheel track of three wheels is more durable than any other arrangement. The ordinary long roller or guide tracks are needed to direct and maintain the bed in position; but wheel tracks made of several wheels each are the perfect support for sustaining impression. The original users of wheel tracks, and other builders, have always conceded the desirability of wheels; but because of failure to adjust them accurately they were abandoned for a mechanism even less adjustable. The use of the four long roller tracks is advocated by saying that they will wear, and therefore will not need adjusting—a statement that the experience of printers will not substantiate. When, four or five years ago, a prominent press that had been for years made as a two-track machine was changed to four, its makers said that they knew the last was not as good construction as the old; but they intended to take advantage of the fallacy of the printer concerning four tracks, and would furnish an inferior machine in order to sell more.

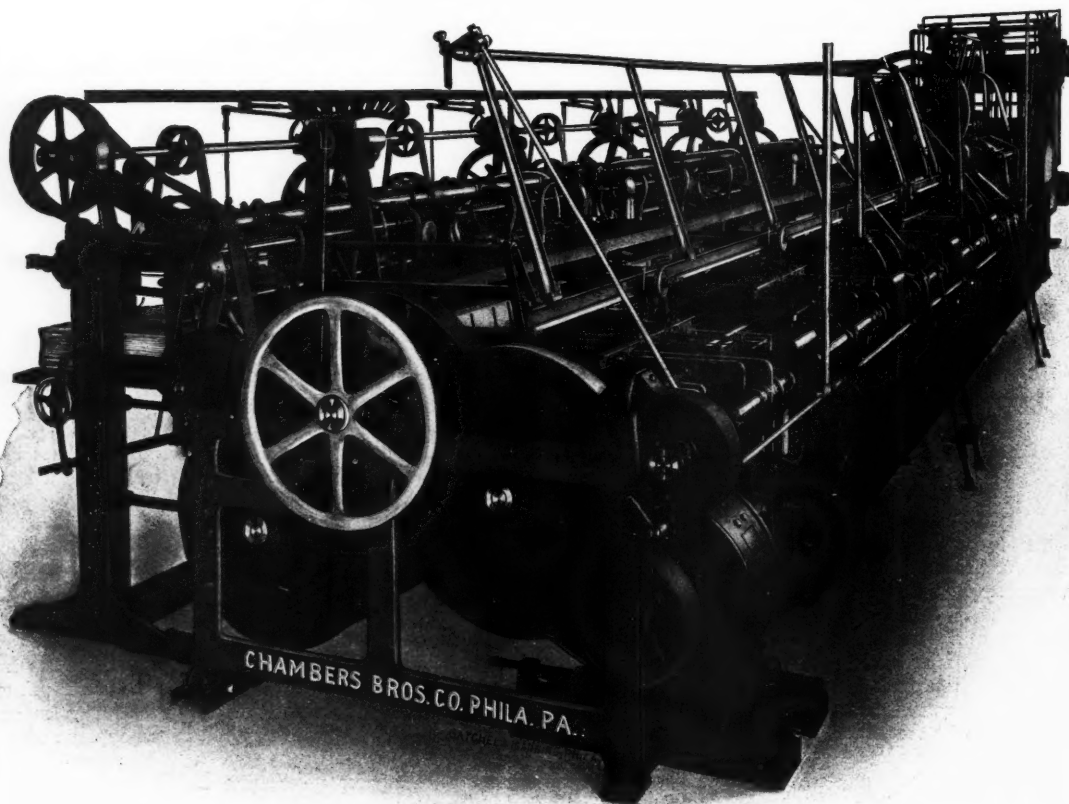
Satisfying ourselves beyond all doubt that wheel tracks adjustable for unevenness of wear are vastly more desirable than the non-adjustable roller tracks, we invented a way to readily adjust them to mathematical accuracy, and made positively practical the use of this unequaled means of bed support. The result of this study is that for several years Optimus presses have been equipped with patented semi-automatic adjustable wheel tracks, three wheels in a track, and four of these tracks, beside the two long guide tracks, six in all, to each medium or large-sized press. Each of these wheels can be adjusted in a few seconds so that it bears against the bed uniformly with all the others without special care on the part of the operator. This adjustability does not exist in any other press; while the two Optimus roller tracks themselves have twice the durability of the ordinary style. The two new patented roller tracks, combined with the four wheel tracks, all sustained by the most massive center-girt in use, make a six-track bed support never before equaled in durability and power of impressional resistance.

SET IN BARNHART OLD STYLE

# The New Combination Machine

*From 16 to 96 pages*

*From 16 to 96 pages*



## EIGHT KING AUTOMATIC FEEDERS

supply the sheets for this Folding Machine. From one to five wire staples in each magazine. The most wonderful combination of sheet-feeding and folding mechanism ever produced.

### CHAMBERS BROTHERS COMPANY

*Folding and Feeding Machines*

PHILADELPHIA, PENNSYLVANIA

CHICAGO OFFICE, 59 WEST JACKSON BOULEVARD

*Agent for Great Britain, W. H. BEERS, 170 EDMUND STREET, BIRMINGHAM*



FINE RED, 427.



# THE Queen City Printing Ink Co.

CINCINNATI

BRANCHES  
CHICAGO · BOSTON  
PHILADELPHIA



MAKERS OF  
**HIGH GRADE PRINTING  
INKS**

DEEP OLIVE GREEN, 614.

BRIGHT BLUE, 3693.



# THE Queen City Printing Ink Co.

CINCINNATI

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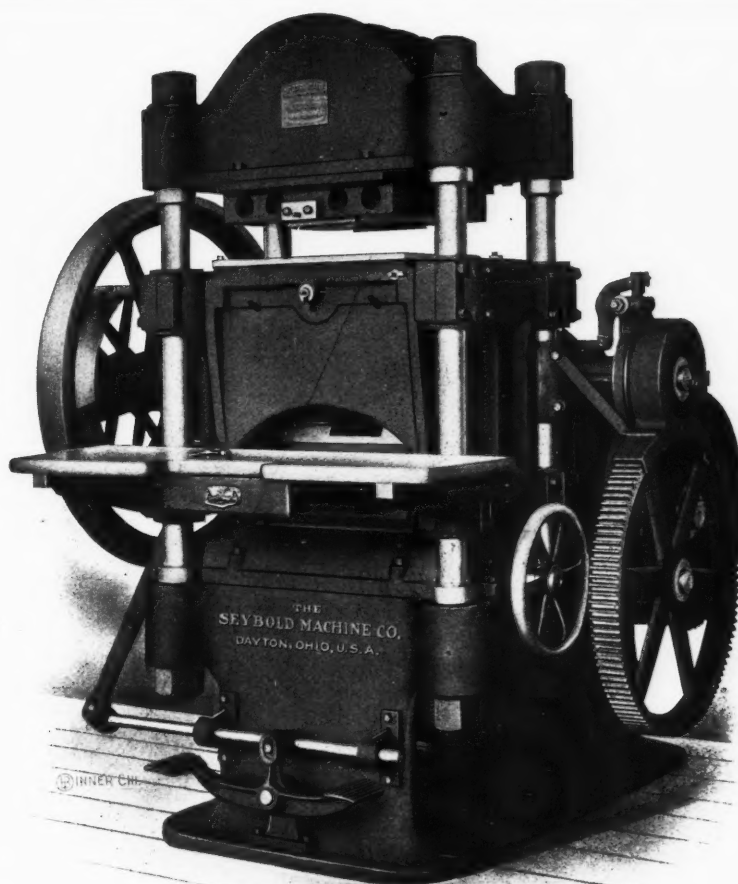


MAKERS OF  
**HIGH GRADE PRINTING  
INKS**

BRIGHT BLUE, 3693.

DEEP OLIVE GREEN, 614.

# SEYBOLD FOUR-ROD TRIPLE TOGGLE EMBOSSER



We are manufacturers of a complete line of Stamping and Embossing Presses, ranging in size from a 11 x 11 Bench Lever machine, suitable for titles and small work, up to a Four-Rod Power machine; size, 32 x 42, with sheet-feed and delivery, suitable for labels or any work handled in large sheets.

## THE SEYBOLD MACHINE CO.

Main Office and Factory, DAYTON, OHIO  
NEW YORK :: CHICAGO :: SAN FRANCISCO

J. L. MORRISON & Co.  
*Canada Agents*  
Toronto

F. A. VENNEY & Co.  
*Southwestern and Mexican Agents*  
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J. H. SCHROETER & Bro.  
*Southern Agents*  
Atlanta, Ga.

CANADIAN-AMERICAN MACHINERY CO.  
*European Agents*  
London, England, E. C.

# Brown & Carver Automatic Clamp Cutting Machines

*are designed to cut accurately the greatest output per day possible*

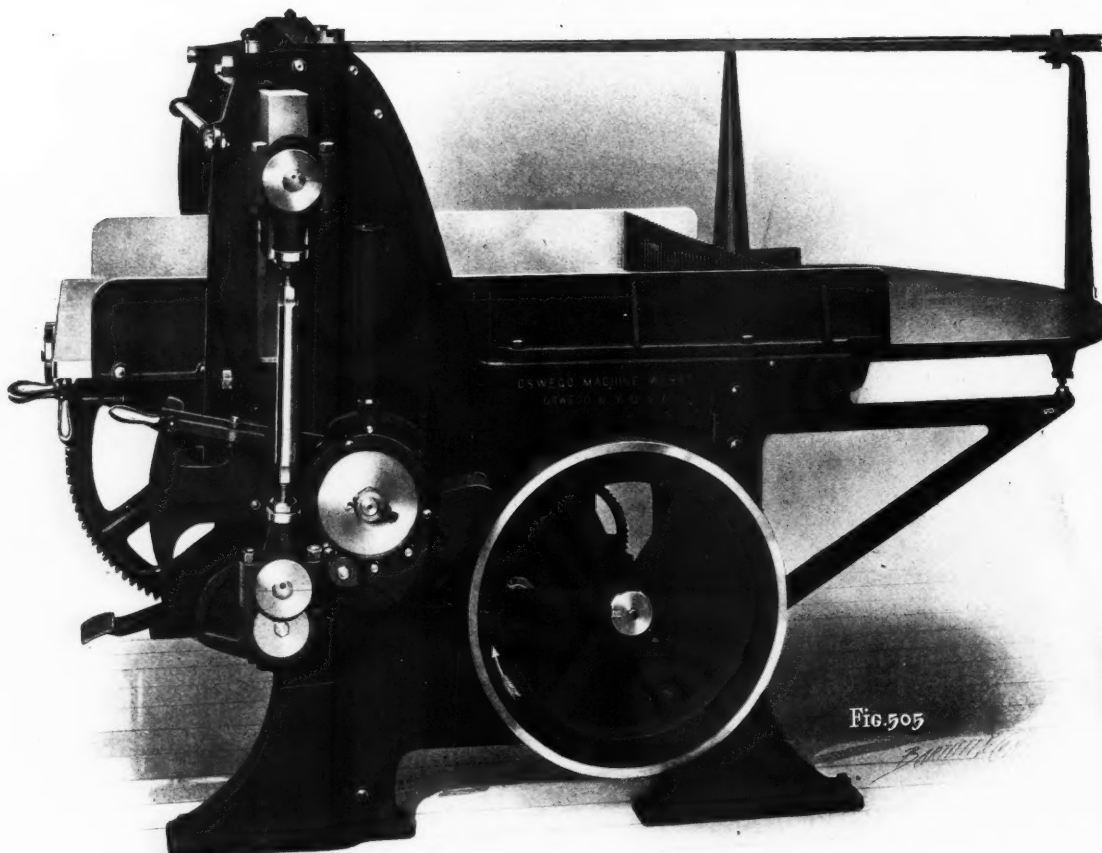


FIG. 505

*The BROWN & CARVER Automatic Clamp Cutter is a tripler of production.*

**Users of Cutting Machines always come back to the BROWN & CARVER Automatic Clamp Cutters when they want accurate work and the greatest output per day possible**

**B**ECAUSE THE BROWN & CARVER operates the independent automatic clamp on a different principle than any other automatic clamp cutter. The BROWN & CARVER Automatic Cutter permits all the power of the belt to go first into the clamping and then into the cutting. This permits the maximum automatic clamping pressure, a feature possible on no other automatic clamp cutter. The BROWN & CARVER is the original independent Automatic Clamp Cutter.

BROWN & CARVER and OSWEGO Cutting Machines are made in *sixty* different sizes and styles. Ours is the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines. All from the Sixteen-inch Bench Cutters to the Nine-ton Automatic Clamp Cutting Machines (each with one, two or three points of excellence in no other) are generally kept in stock at Oswego for instant shipment.

## OSWEGO MACHINE WORKS, Oswego, N. Y.

NIEL GRAY, Jr., *Proprietor*

NEW YORK OFFICE, 150 Nassau Street  
WALTER S. TIMMIS, *Manager*

CHICAGO OFFICE, 277 Dearborn Street  
J. M. IVES, *Manager*

Hamilton, Ohio. Oct. 18. 1906.  
The Inland Printer Co.  
Chicago. Ill.

Gentlemen.

In reply to your letter  
would say that we are too busy  
making "Champion No. 1 Pure White"  
coated paper, to write an adver-  
tisement for this issue of the  
Inland Printer.

Yours truly  
The Champion Coated Paper Co.

# Oldest, Yet Newest



We grow reminiscent as the *fifty-seventh* and most successful year of this business draws to a close. Samuel Bingham, our grandfather, established the first American roller business in 1849, and the business has been the leader ever since; first historically *then*, first in status, output and excellence of product *now*, for we know that no one gets business in this nation on the record of a grandfather. It takes *stamina* and *persistent merit* to keep alive (let alone keeping ahead) for half a century or more, evolving during that period everything that is up-to-date in roller-making processes.

Of many printers and dealers in printers' supplies doing business in New York City in 1849, very few had stamina enough to survive until these strenuous times, but we are proud to be numbered with the firms of C. J. Bartram, Francis Hart (now T. L. DeVinne & Co.), John Polhemus (now Polhemus Printing Co.), Sackett & Co. (now John C. Rankin Co.),

Wm. H. Street (now Street & Smith), John F. Trow (now Trow Printing Co.), John T. White (now A. D. Farmer & Son Type Founding Co.), R. Hoe & Co., George Bruce (now Bruce Type Foundry), and Baker, Godwin & Co. (now Willis MacDonald), all 49'ers and all survivors because they were and are of the fittest.

We pride ourselves chiefly upon being the most modern roller-making concern; and secondly upon retaining the constant trade of many leading printers who first gave us their orders half a century ago. Dozens of competitors have risen up and fallen down since 1849, but never one of them found us resting on our record; but we submit that ever-progressive record as a reason why you will find it profitable to use Bingham's rollers. Get your name on our ledgers and grow up with us. Your name should be printed in our advertisement of December, 1949, when we will complete our first century.

*Herbert M. Bingham*

## BINGHAM BROTHERS CO.

FOUNDED 1849

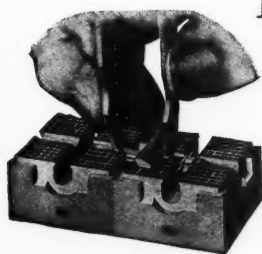
### ROLLER MAKERS

NEW YORK - - - - - 406-408 Pearl Street  
PHILADELPHIA - - - - - 413 Commerce Street

Allied with BINGHAM & RUNGE, Cleveland



# A Unit System of Sectional Blocks for Flat Bed Presses

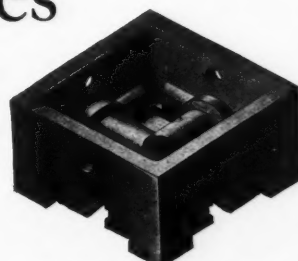


Top View, 8x8 Block

¶ Adaptable for *all requirements* of Plate Printing. Can be used as economically on small platen presses as on large cylinders.

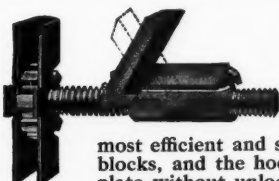


Nippers for Removing Hooks



Inverted View of 8x8 Block

## LIGHTEST AND MOST ACCURATE BLOCK



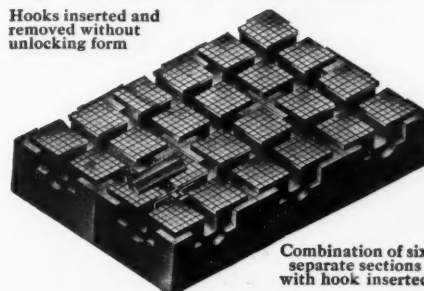
inserted where required by hand and removed by the special nippers provided without loosening form and are worked with a ratchet, and parallel rows are rapidly loosened at the same time. A swivel hook is provided for irregular adjustments of plates.

¶ THIS BLOCK SYSTEM is designed to meet the needs of plate printing economically and effectively. It is a direct and indirect saver of expense. First by a saving of 25 per cent in cost of electrotyping, and secondly by the time and labor saved in *make-ready*. The

most efficient and satisfactory way is to fill the chase with blocks, and the hooks can then be inserted to fit any size plate without unlocking the form. Hooks can be quickly

## QUICKEST AND SIMPLEST

Hooks inserted and removed without unlocking form

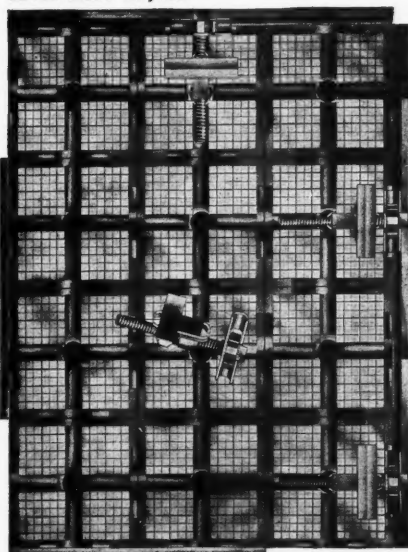


Combination of six separate sections with hook inserted

## NO PRINTING OFFICE COMPLETE WITHOUT THEM

### HOW TO FIGURE THE NUMBER OF BLOCKS NECESSARY TO COVER A GIVEN SPACE

¶ Multiply the *length* in inches by six, and divide by eight, will give the number of blocks for one side. Multiply the *width* in inches by six and divide by eight will give the number of blocks for the end. By multiplying these *results* it will give the number of blocks to cover *entire surface*.



Made up in Page Blocks

### ESTIMATED COST FOR THE FOLLOWING SIZE PRESSES

#### FOR SIXTEEN PAGES

24x36—500 8x8 Blocks, \$0.20.....	\$100.00
100 Regular Hooks.....	50.00
2 Ratchets.....	1.50
2 Tweezers.....	2.00
	<b>\$153.50</b>

#### FOR SIXTEEN PAGES

28x42—650 8x8 Blocks, \$0.20.....	\$130.00
100 Regular Hooks.....	50.00
2 Ratchets.....	1.50
2 Tweezers.....	2.00
	<b>\$183.50</b>

### PRICE LIST

#### SLOTTED BLOCK SYSTEM

Each	Each
Regular Blocks, 8x8.....\$0.20	Butt Brass, per ft. \$0.60
Regular Blocks, 4x8......15	Plate Brasses......15
Ratchet......75	Folder Points and
Regular Hook......50	Slitters.....1.00
Tweezers.....1.00	Unit Cabinet.....11.50

#### FLAT BLOCK SYSTEM

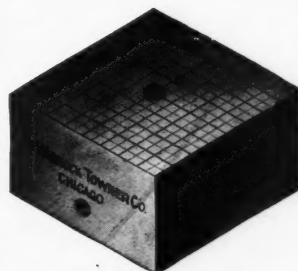
Flat Top Blocks, 8x8.....\$0.15	Reg. Hooks, 4x8.....\$1.25
Flat Top Blocks, 4x8......12	Register Key......25
Flat Top Blocks, 4x4......10	Flat Top Blocks 2x8......10

Register Hook will work with both systems.

¶ It requires six 4x8 Register Hooks to each plate on color work. This can be readily figured out from the number of plates that are to be run at one time. The same number of 4x8 Blocks should be added to equal the number of hooks for justification.



¶ The Warnock Narrow-Margin Register Hook, answers every requirement of rapid and accurate adjustment of color plates.

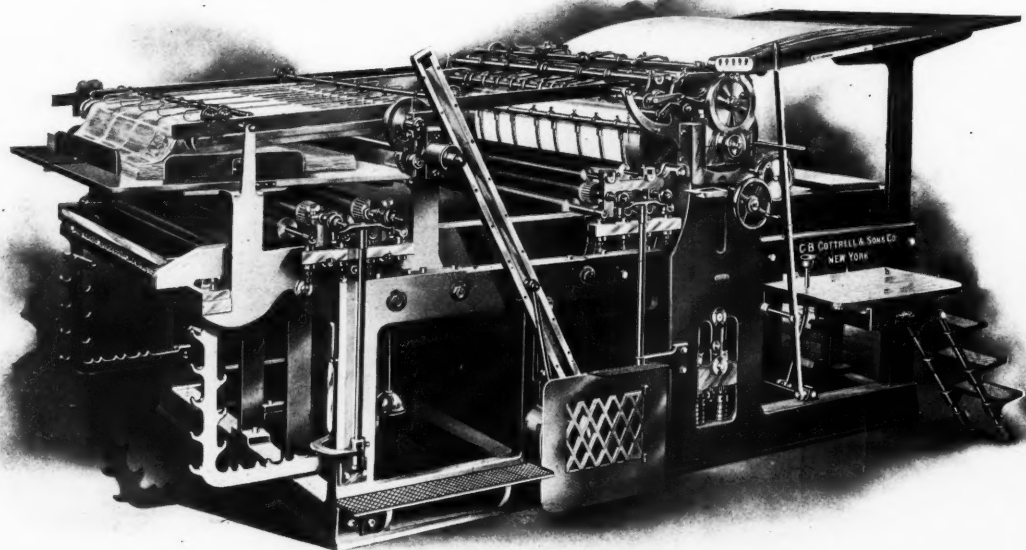


Flat Top Block, 8x8

MANUFACTURED AND FOR SALE BY

**THE WARNOCK-TOWNER COMPANY**  
THREE-THIRTY-FOUR DEARBORN STREET • CHICAGO ILLINOIS

DON'T BE DECEIVED. The material of which our blocks are made will NEITHER RUST NOR CORRODE.



# THE COTTRELL

## High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery, which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes' time. The convertible delivery is operated by a variable-speed crank motion, which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

### A LINE OR TWO ABOUT DISTRIBUTION

All form and table rollers are geared and driven by the operation of the press, thus giving a positive and accurately timed motion to them.

The inner pair of plate rollers, and the vibrators over them, are vibrated in opposite directions, cutting and spreading the ink perfectly and giving 25 to 33 per cent better distribution than any other press in the market. All form and table rollers are interchangeable and are easily removed.

**C. B. COTTRELL & SONS COMPANY**  
 NEW YORK, N. Y.    WESTERLY, R. I.    CHICAGO, ILL.

U.                      S.                      A.

Representative in Mexico:  
 U. S. PAPER EXPORT ASSOCIATION  
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This is the most reliable ink on the market; more concentrated value to the square inch than any ink made.

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White that is  
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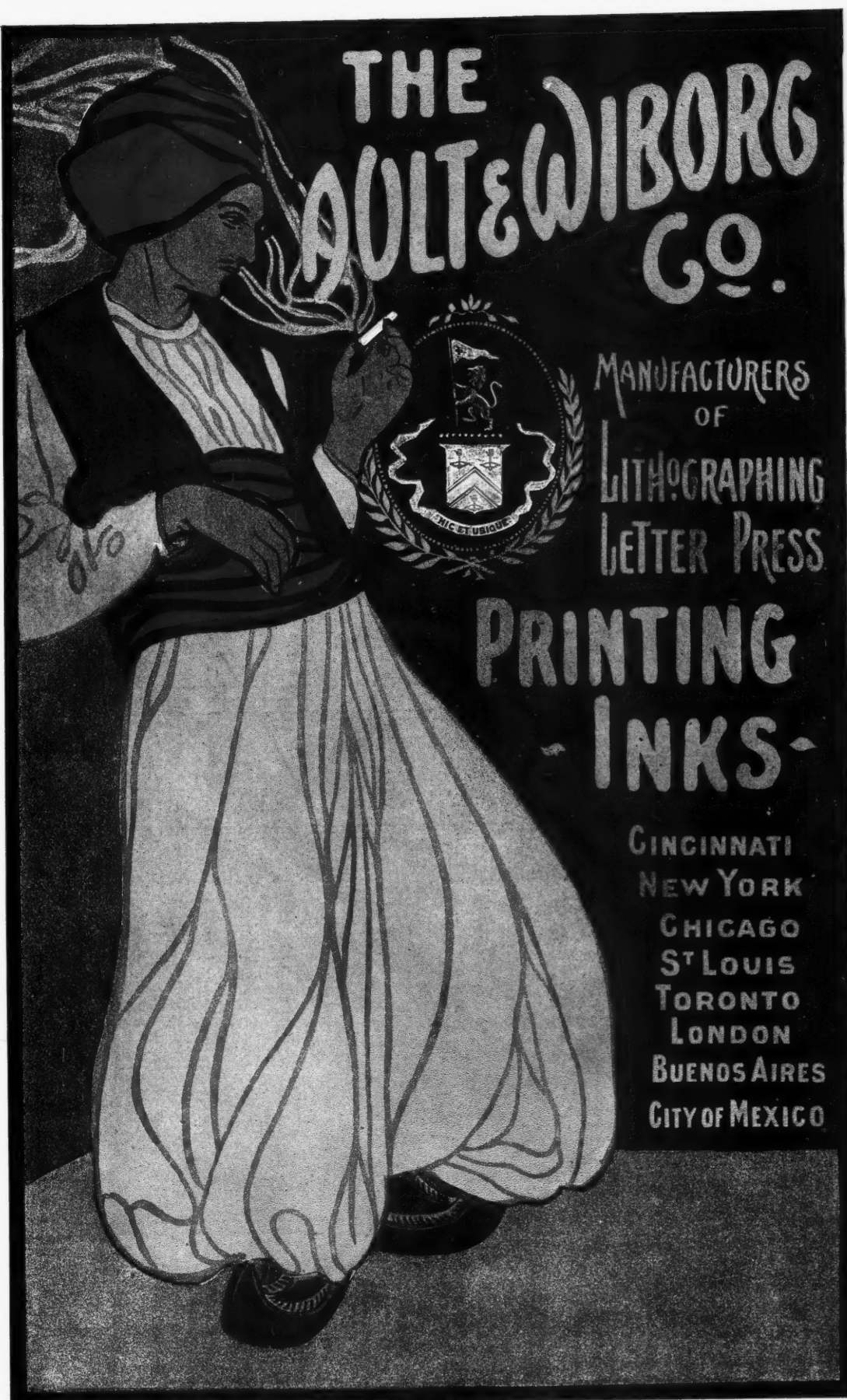
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**S**UCCESSFULLY used by many leading printers. ✧ Especially adapted for Rotary Presses, where it saves Off-Set Roll and increases the output of presses from ten to twenty per cent. ✧ Write us for detailed information as to its cost, application, etc. ✧ ✧ ✧ ✧ ✧ ✧ ✧ ✧

**NOTICE—Paraloid is Adapted for  
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**For Either Cylinder or Job Presses**

**B**Y ITS USE the troublesome, tiresome and expensive operation of washing-up at the end of a day's run is obviated, the press being in perfect condition for starting the next day. The greatest saver of materials and time yet introduced into a printing office. ✧ Write us for sample and give it a trial, WHICH WILL CONVINCE YOU.

In 75 cent and \$1.50 cans.

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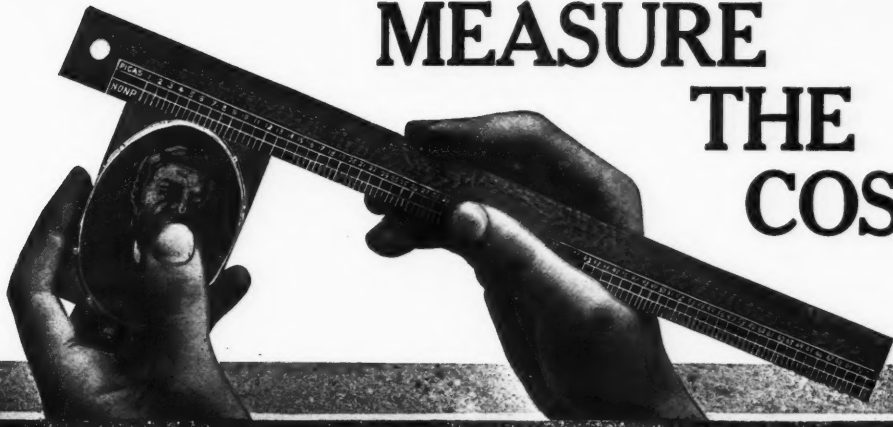


FIGURE out what it costs you in time and actual money for the cutting, trimming and squaring of cuts, slugs and the like. And at that, whether you do the work by present shop methods or send it out to the engraver or electrotyper, it is done only indifferently well at best.

Compare this with

## The Miller Saw-Trimmer

which saws and trims slugs without burring or finning, at one operation; trims cuts and makes outside mortises, undercuts plates, miters rule to any angle, makes plate bevels for tacking or patent register hooks, splits linotype slugs or trims off their ribs and shoulders to gain space, makes leads and quads from old slugs, does a score of other things around the composing-room and *reduces its entire product to point measurement.* The machine is simplicity itself in operation.

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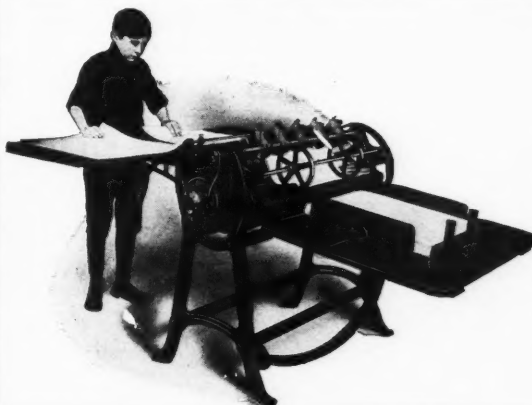
Does everything any other  
Perforator will do, and  
does it Quicker and Better.

Does many things no other Per-  
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Machine's Speed limited only  
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No Swelling or Pounding of  
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It does not punch holes through  
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cut, leaving no burr on under  
side.

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be equipped to Perforate,  
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Your Special Attention is  
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**Carlton Rotary Perforat-  
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printed, and printing success-  
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**It makes the Neatest,  
Cleanest, Smoothest  
Perforation in the World.  
It will Pay for Itself in  
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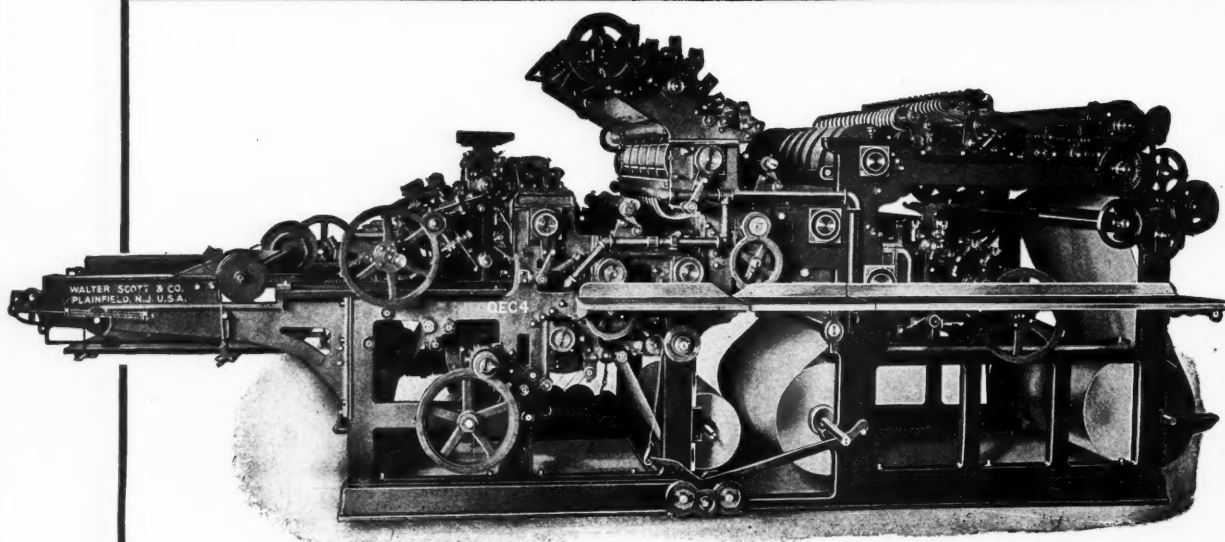
London, Eng.—171 Queen Victoria St. Cape Town, S. Africa—19 St. George's House. Mexico City, Mex.—Calle del Puente Quebrado 17  
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*WHICH CUTS OFF AND PRINTS*  
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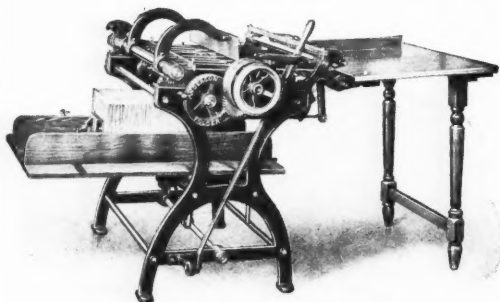
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IS the ONLY compound made to-day that will make ink work well under any condition, even in cold pressrooms; it is also the only compound that will practically eliminate slipsheeting, thereby saving extra time and cost.

REDUCOL COMPOUND prevents pulling or picking on coated papers and causes the ink to dry quickly and glossy. It is especially valuable in printing large cuts and tint-blocks. Then, too, it makes the ink lay evenly on the paper without that mottled effect, and in the end saves at least 25 per cent on your ink bills. Using it in connection with your inks or applying it to rollers will save you a wash-up and preserve your rollers. It can also be used with the same results in **Lithographic Inks.**

*One-pound sample can, 50cts. postpaid.*

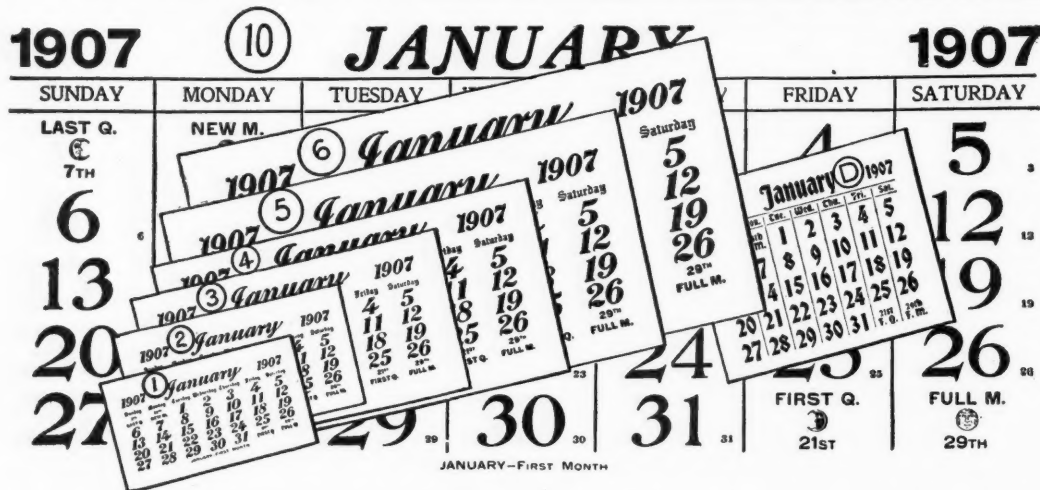
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"Standard" Machines are both *Simple and Powerful in Construction, Quick, Accurate and very Durable*. Send for descriptive circulars and investigate these machines yourself—they will stand comparison every time.

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Write to-day for prices of whatever machines you are interested in and let us tell you more about our machines and *What They Will Do*.

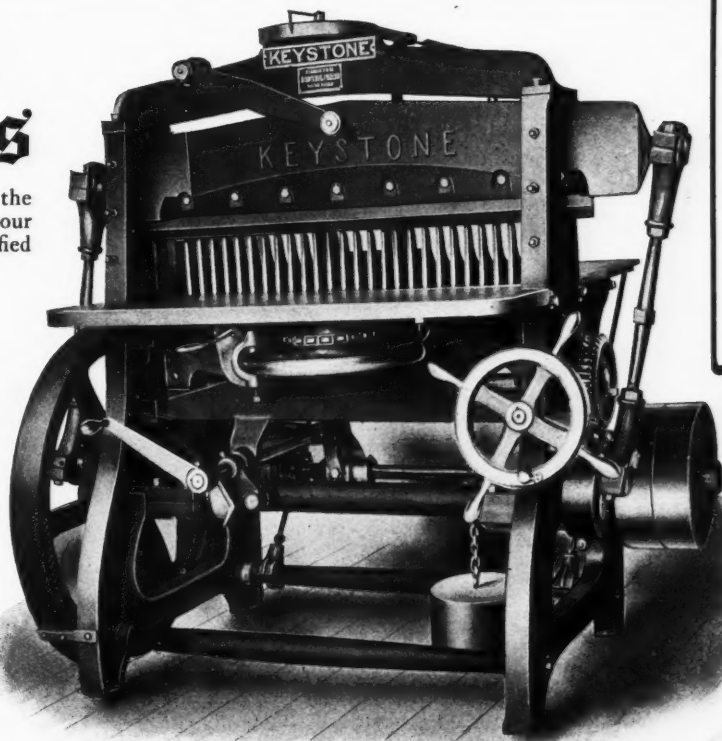
### The Standard Machinery Co.

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38 and 44 inch Keystone Hand-Clamp Cutter

## New Perfected Prouty Press

*New* in its ideas and features, which are always recommended by the copying fraternity.

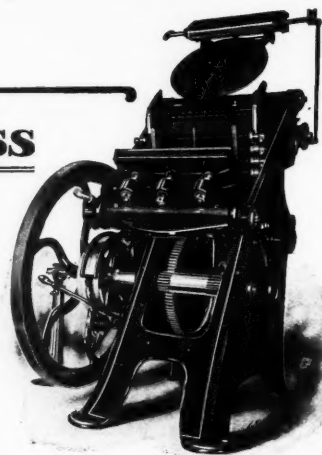
*Perfected* and brought up to date by the best skilled labor obtainable and the most modern of tools in conjunction with high-speed steel, necessarily places the *Prouty Press* in a class of its own enjoyed by no other *Press*

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OUR SAMPLE-BOOK of weddings, visiting cards and all kinds of social forms is an "order clutch" unequalled. This book shows several hundred styles, correct and up-to-date forms for every occasion. Selling prices are printed in the book; discount to the trade. We make a charge of five dollars for these (about half original cost), but rebate the charge after orders are placed with us to the amount of fifty dollars. Nothing like this has ever been put out before.

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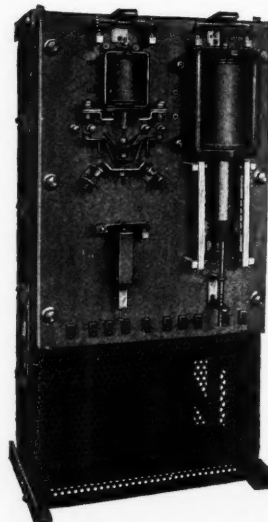
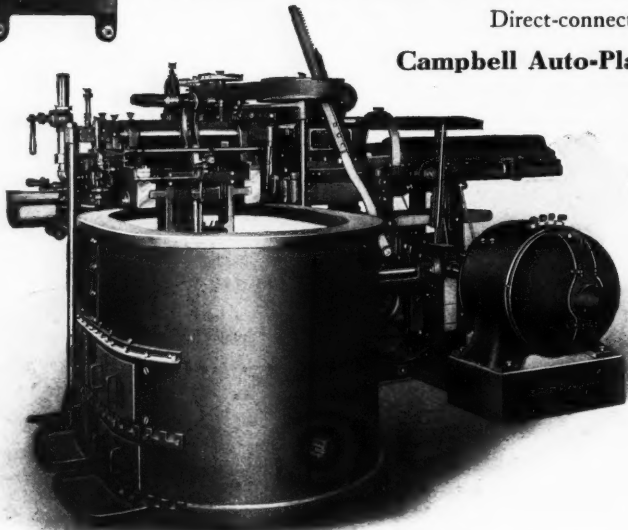
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Direct-connected to

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With  
Kohler  
Brothers'  
Push-  
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## Repoussé Onyx Papers

are made only by ourselves and  
are carried in stock in five tints:  
Brown, Green, Gray, Purple  
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80 pounds.

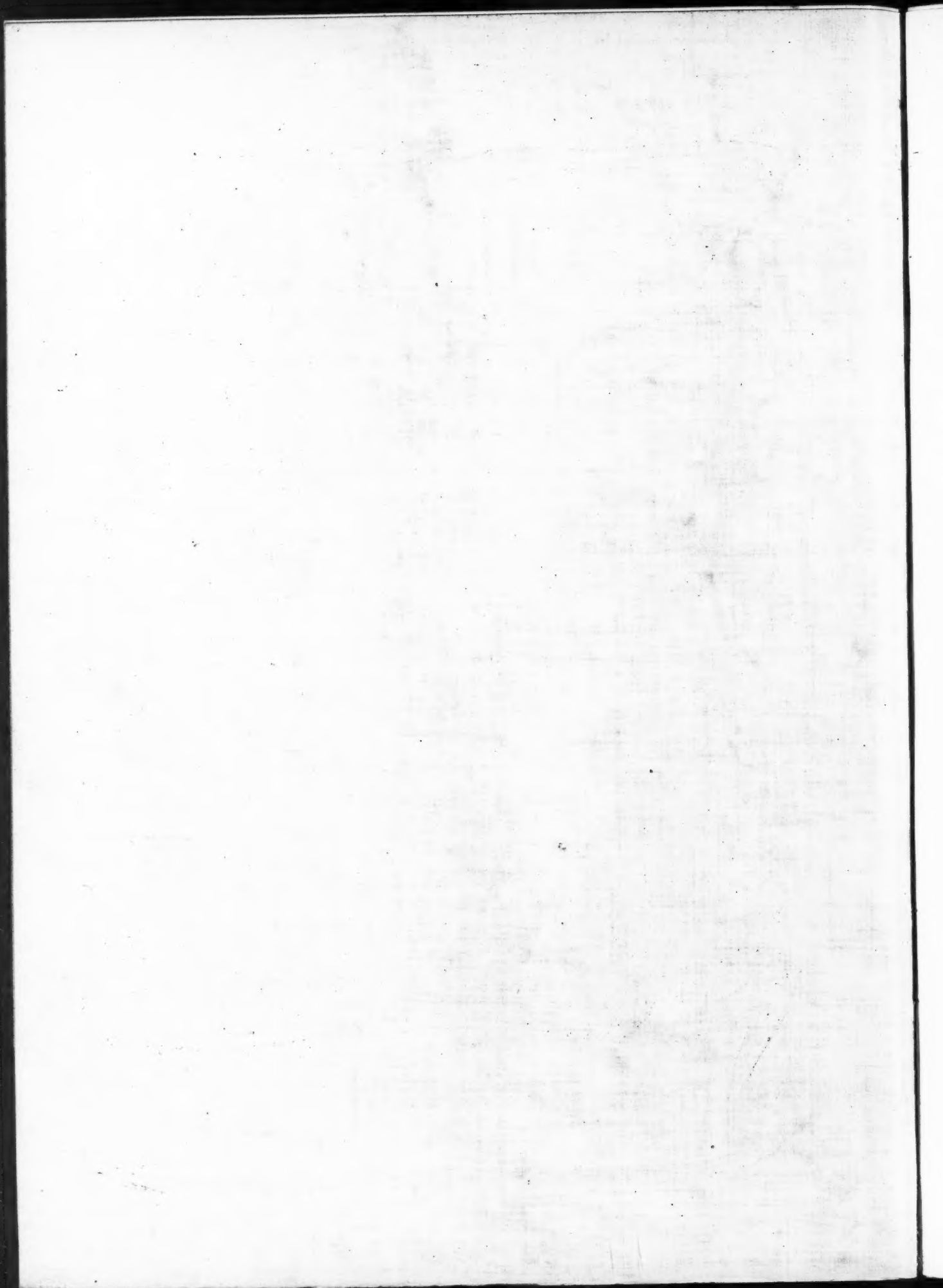
## Mexican Onyx and Chalcedonyx

are two among several new varieties of  
Cover Papers in Repoussé Crash finish  
which are attracting a great amount of at-  
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AMONG OTHER OF OUR SPECIALTIES ARE

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**T**UBBS WOOD GOODS  
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**I**NK FOUNTAINS  
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**S**TEEL-RUN CABINETS

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**PAUL SHNIEDEWEND & CO.**

Stands at  
the head of  
Lever  
Paper  
Cutters.

**It has  
No  
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Every  
Cutter fully  
guaranteed  
as repre-  
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It will out-  
last any  
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cutter.



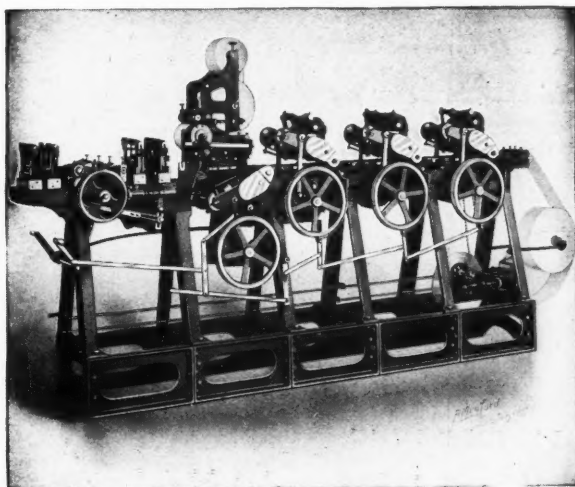
*Built for Quality. Strictly Interchangeable*

16 $\frac{1}{2}$ -inch, \$ 50.00  
 23 $\frac{1}{2}$ -inch, 90.00  
 25 $\frac{1}{2}$ -inch, 105.00  
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## THE NEW ERA PRESS

*The fastest Flat-bed Multi-color Press on the market*



**Speed, 5,000 to 10,000 Impressions  
per Hour.**

This press takes the stock, from onion skin to ten-  
ply blank, at one end, and delivers finished product  
printed on both sides in one or several colors, per-  
forated, punched or numbered, and cut both ways,  
ready for drying rack.

The press is especially designed for manufacturing  
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including labels, blanks, post-cards, sales-books,  
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Four years' practical operation.

Now used in Chicago, New York, New Haven,  
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*Correspondence solicited. Catalogues on application.*

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WE HAVE just issued a Specimen Book showing many new and desirable colors made by us. Any printer desiring a copy can have the same by making application. We want every first-class office to have a copy, and any request will be cheerfully granted, provided same is on a printed heading.

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Acme  
Binder  
No. 6

Patented in Europe  
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“The Best Automatic Wire-Stapling  
Devices on the market”

Operated by hand or foot power.  
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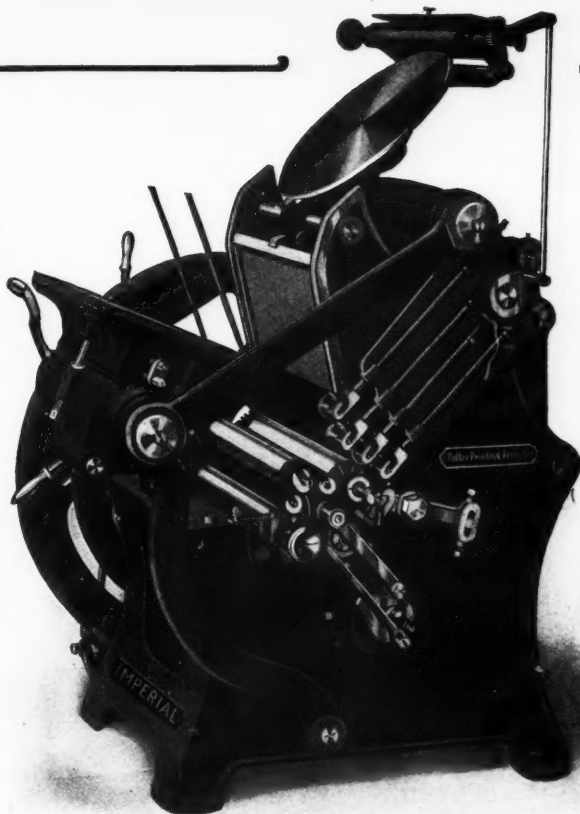
Adapted for highest grade  
of work.

Contains features found in  
no other job press.

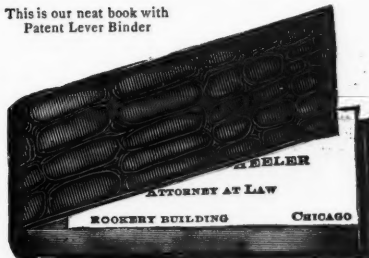
Two Sizes: 10 x 15 and  
14 x 22.

Imperial Art Press  
Company

77 Summer St., Boston, Mass., U. S. A.



This is our neat book with  
Patent Lever Binder



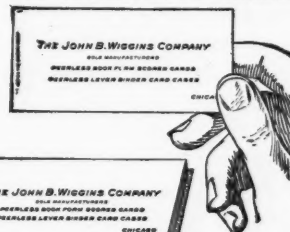
This card case is made up in a variety of leathers and is  
equipped with our Patent Lever Binder, in which a new  
lot of cards is quickly inserted when empty

## Even If You Are in the Stationery Business, Do Not Stand Still

**S**HOW your customers that you are advancing in their interest. Explain to them the many merits  
of the **PEERLESS BOOK FORM CARD**, and you can be sure of their future patronage.  
It is the card that is **BOUND TO ATTRACT**, and **WITHOUT BINDING**, too, because  
with our new **PATENT LEVER BINDER CASE**  
the cards are held securely in clamp—**NO BIND-  
ING NECESSARY**. The cards are scored, and  
when detached from stub **ALL EDGES ARE  
STRAIGHT. NO PERFORATION WHAT-  
EVER**.

The majority of men desire to have **THE BEST  
THERE IS**, and from the increasing demand it is  
being proven that the **PEERLESS BOOK FORM  
CARD IS THE BEST**. If you can furnish these  
cards, you get the sale; if not, your customer will  
find **A STATIONER WHO DOES**.

Just examine these drawings with care and  
our system will appeal to you **INSTANTLY**



### No More Work—Much More Satisfaction

**DEALERS** in all parts of the country are sending to us for information  
regarding these **BOOK FORM CARDS**. Their customers are demanding them,  
and the **DEALER** must be prepared.

**WE SEND YOU THE CARDS IN BLANK FORM**, with the **LEVER  
BINDER CASES**. You do the printing and insert cards in cases **WITHOUT  
BINDING**—handling these cards with as little trouble as the way you are now  
doing.

**THE LEVER BINDER** securely clasps the cards in case, and when  
detached all edges are perfect.

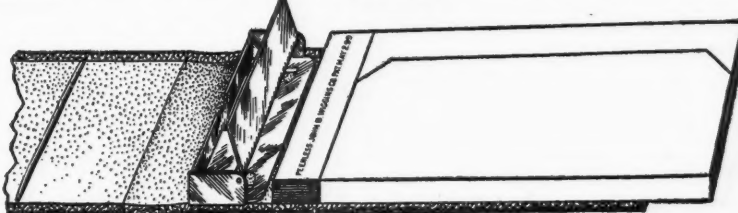
**We Have Samples and Price-lists All Ready to Send You Upon  
Receipt of Your Address**

*The*  
**John B. Wiggins  
Company**

Sole Manufacturers

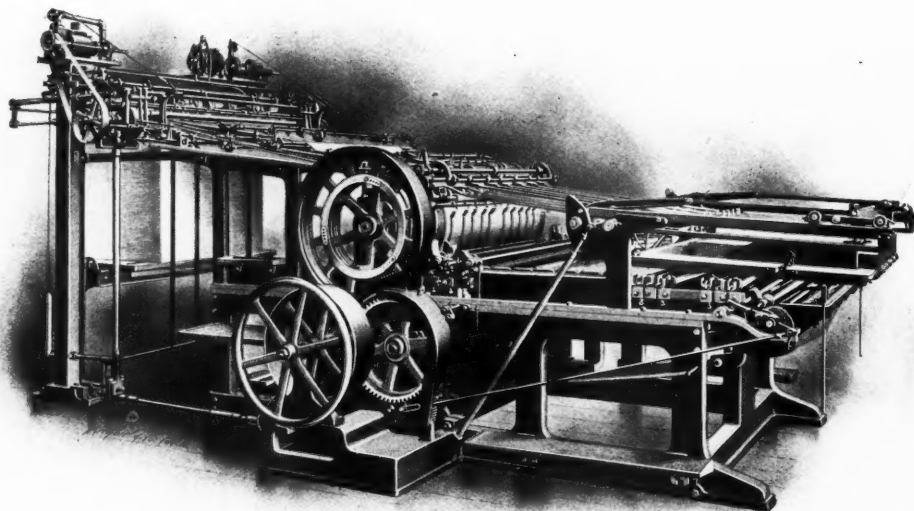
Engravers, Plate Printers and Die  
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21-23 E. Adams Street, CHICAGO



Above cut shows Peerless Lever Binder open to receive wrapped pack of cards. After lever is closed,  
wrapper is torn off and cards are ready for use

# Fuller Folders *and* Feeders

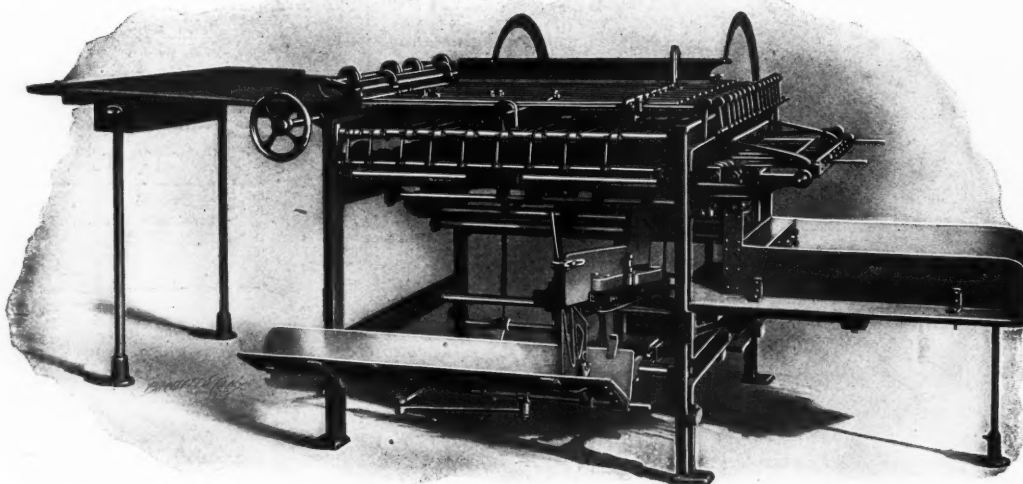


## FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

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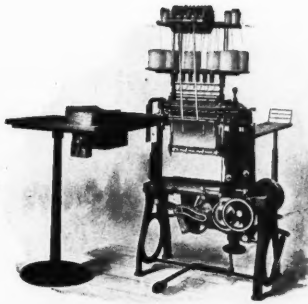
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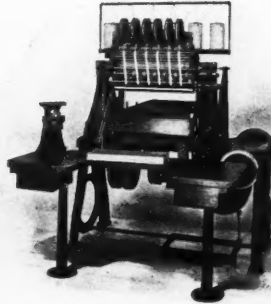
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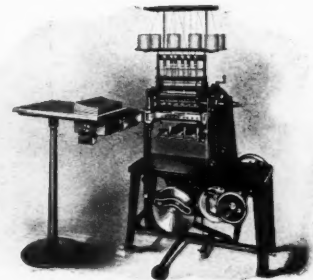
## Smyth Manufacturing Company's Specialties



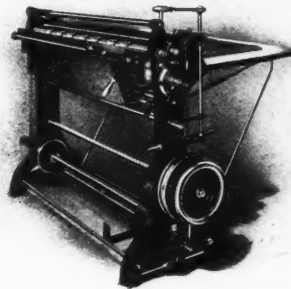
No. 3 Sewing Machine



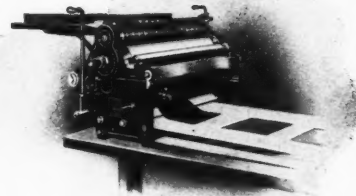
No. 4 Sewing Machine



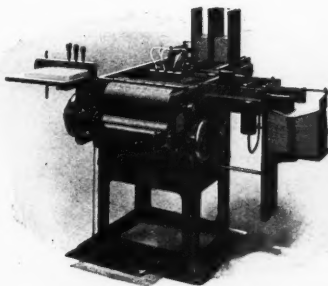
No. 7 Sewing Machine



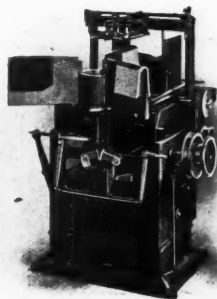
Cloth-cutting Machine



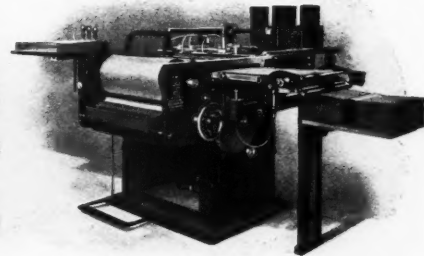
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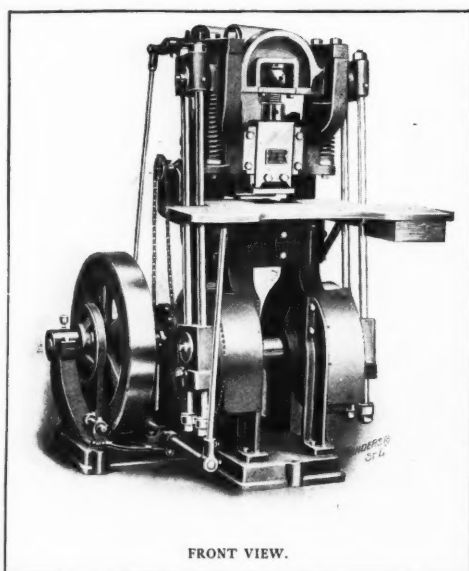
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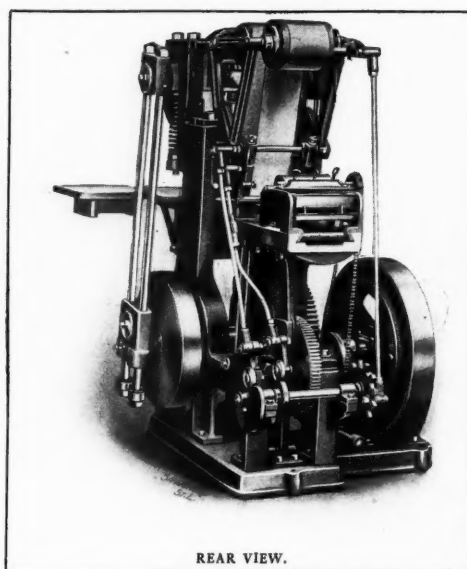
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## THE Curtis Power Embossing Press

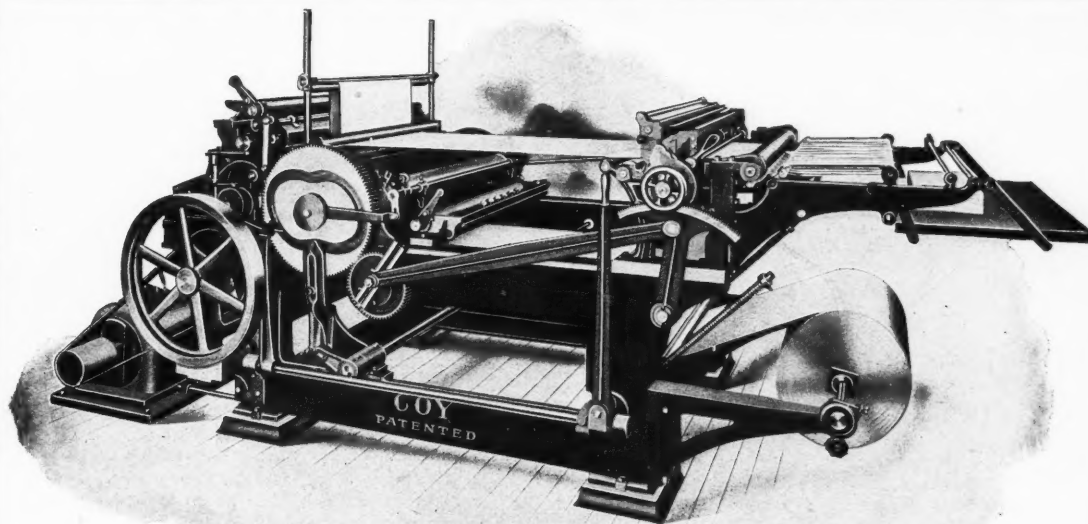
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Meets the demands of the printer having long and regular runs in a manner not done by any other machine on the market.

**AN ABSOLUTELY ALL-SIZE ROTARY.**  
It perforates, scores, punches, slits, numbers or rewinds.  
**THE NUMBERING ATTACHMENT IS A MARVEL.**

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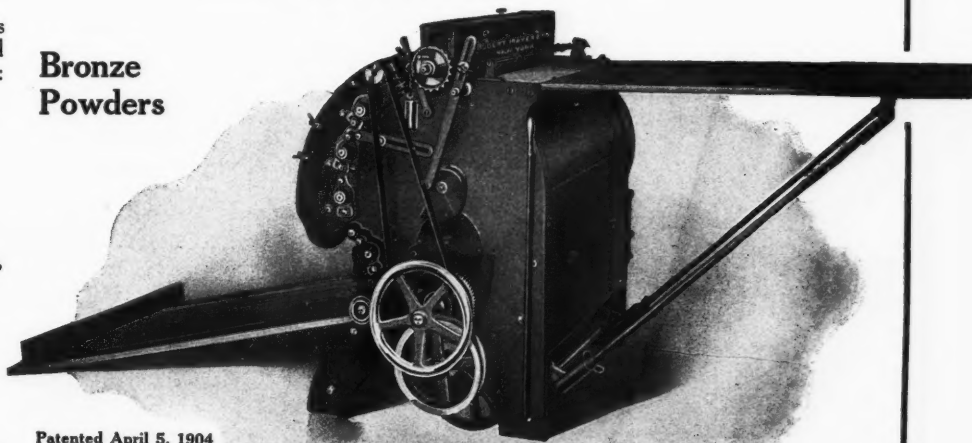
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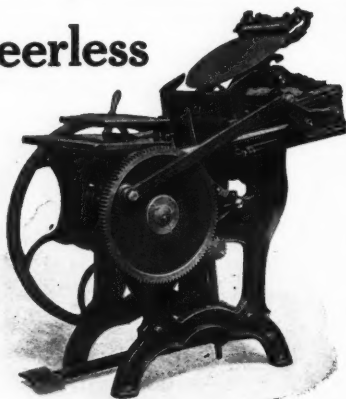
Patented April 5, 1904  
Patented May 30, 1905  
Patented April 7, 1906  
Other patents pending.

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Can be fed at higher speeds, because the sheet is laid on an *inclined* platen at *absolute rest*.

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The throw-off is the most convenient—eccentric, self-locking, either off or on.

There are no obstructions to the feeder.

Sheets can not touch the gear-wheel to be spoiled by oil and grease, as on other types.

We've been building these presses twenty-nine years.

Built in six sizes.

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## The Peerless Gem Lever Cutter



Superior in every detail—compare it with others.

Superior leverage, cutting easily and returning easily, because of the perfect counter-balance, within the frame, out of the way and saving floor space.

*Not a back-breaking cutter.*

Frame strong, heavy, doubly braced.

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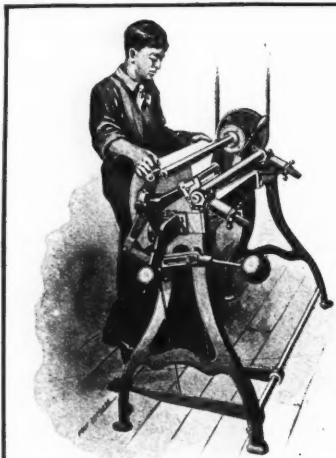
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**Illustrators :: Designers  
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**¶ The character of the work done  
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international reputation.**

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***Quality, Accuracy, Promptness,*  
are the bases of the success of  
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**The  
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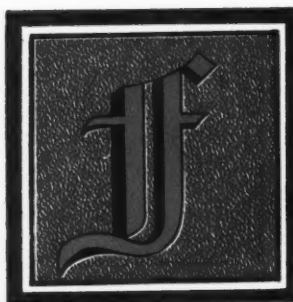




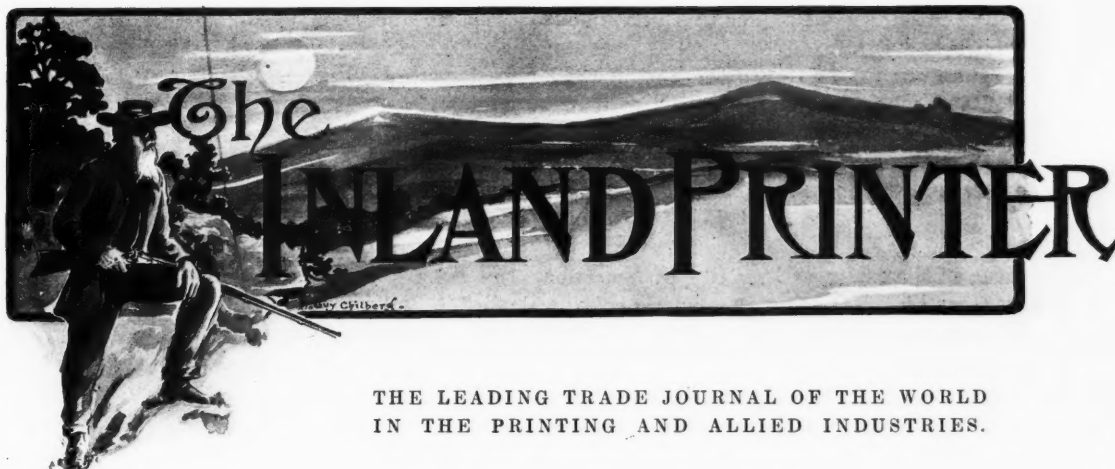
leep sweetly in this quiet room,  
O thou, whoever thou art,  
And let no mournful yesterday  
Disturb thy peaceful heart.



or let to-morrow scare thy rest  
With dreams of coming ill.  
Thy Maker is thy changeless friend -  
His love surrounds thee still.



orget thyself and all the world,  
Put out each glaring light,  
The stars are watching overhead,  
Sleep sweetly then.. Good night.



VOL. XXXVIII. No. 3.

DECEMBER, 1906

TERMS: \$3.00 per year, in advance  
Foreign, \$3.85 per year.

DISCURSIONS OF A RETIRED PRINTER.

NO. VI.—BY QUADRAT.

ORIGINS OF WESTERN TYPEFOUNDRIES.—FIRST TYPE AND ELECTROTYPE FOUNDRY WEST OF THE MISSISSIPPI.—SUPERIOR MECHANICAL GENIUS OF THE WEST IN DEVELOPING THE MANUFACTURE OF TYPE.—COMPARATIVE RISK OF AMERICAN TYPEFOUNDRIES.



It is to be expected that inaccuracies and omissions will be discovered in these discursions, which form the first connected narrative of American typefounding ever published. Those who can correct or add to this history will do a service to the craft by communicating their information to the editor. The record of events prior to the Civil War

has thus been made more complete than given in the October discursion by data furnished from original sources.

The reader will recall the statement that to the initiative enterprise of Elihu White we owe the letter-foundries of A. D. Farmer & Son Type Foundry Company, Limited (White's original foundry, 1810), the Cincinnati Type Foundry (Oliver Wells, 1817), the Buffalo Type Foundry (Nathan Lyman, 1835), and that two others of his expert assistants in the preliminary work at Hartford and in New York, Edwin and Richard Starr, established a typefoundry in Pittsburg in 1820. I can now add two to the list of letter-foundries traceable to Elihu White, whose successors, Charles T. White & Co., established the first typefoundry in Chicago in 1855. It was not successful, and in 1863 was sold to David Scofield, Henry A. Porter and John Marder, under the firm name of D. Scofield & Co. In 1865 John Collins,

father-in-law of John Marder, became a partner, and the firm was Scofield, Marder & Co. In 1869 Collins retired, A. P. Luse purchasing his interest, and the name changed to Marder, Luse & Co., John Marder and Carl Mueller being the other members. From the time John Marder became managing partner, in 1863, the business prospered and expanded. Of his achievements more will be related later on. A. P. Luse was born in 1831. His early life was passed in Indiana as a printer. He engaged in the printing business in Lafayette, Indiana, and was one of the proprietors of the *Daily Journal* of that city. In 1855 he removed to Davenport, Iowa, starting a printing and book-selling business, which was then and still continues to be (under the style of Egbert, Fidler, Chambers & Co.) the principal printing establishment of Iowa. General Harrison Gray Otis, now proprietor of *The Times*, Los Angeles, California, was employed as a printer by Mr. Luse, who, in 1869, removed to Chicago to become a partner with John Marder. He died in 1891, aged sixty, leaving one daughter, Alethea. He combined successful business ability with a gentle disposition, and was beloved by his employees, several of whom achieved distinction in various vocations. In 1892, Marder, Luse & Co. sold their business to the American Type Founders Company. John Marder was the first Western general manager of the new company, and afterward its secretary. He is now manager of its Chicago branch.

The letter-foundry of the Starrs, which was not

successful in Pittsburg, was taken to Albany about 1827 by Richard Starr, and under the name of Albany Type Foundry continued there until 1847. Richard Starr, who was a punchcutter of merit, soon took Lemuel Little as partner, and the latter eventually became owner. They made type and sold presses and "printing utensils." There are good reasons for believing that this letter-foundry was sold to J. A. Noonan, a paper merchant of Milwaukee, in the early sixties. One of Noonan's employees was Linn Boyd Benton, a young printer, who, in 1873, came into possession of the foundry under the firm name of Benton & Cramer. A year later Edward Cramer retired and Frank M. Gove bought his interest, the name changing to Benton, Gove & Co. Frank M. Gove died in 1882, and Robert Van Valkenburgh Waldo succeeded him, the firm name being Benton, Waldo & Co. Of Mr. Benton's achievements and great services to the typographical industries I will write later. He was fortunate in his partnerships. Frank M. Gove was an ex-officer of the United States Navy. His energy, with Mr. Benton's mechanical ability, brought great success to the business. R. V. Waldo maintained that success and gave to the firm that enviable reputation for those qualities of stability and integrity which are preëminently characteristic of both its members. In 1892 the business was sold to the American Type Founders Company. Mr. Waldo continued to manage it until the foundry was removed to New York in 1895, after which he became manager of the New York branch, succeeding Mr. Benton, who is now the manager of the general manufacturing department of the American Type Founders Company.

The second letter-foundry of the West, and the first west of the Mississippi river, was established in 1840 in St. Louis, Missouri, by the firm of Charles & Ladew (George Charles and Augustus P. Ladew), and was known as the St. Louis Type Foundry. In tracing the origin of the foundry, I discover a hitherto unmentioned letter-foundry in Albany, New York, owned by Obadiah R. Van Benthuyzen, the founder of the present highly esteemed and prosperous printing-house of Charles Van Benthuyzen & Son, of Albany. It is not positively known when Obadiah R. Van Benthuyzen commenced business, but there is evidence that he was engaged in printing and manufacturing blank-books in 1807. He was born in Albany of Dutch parentage in 1786, and at an early age began to exert a good influence as a public-spirited citizen and progressive business man. He was highly successful. He had an ability for mechanics which led him to build much of his printing and type-casting machinery, and he was the first in America to apply steam power to printing-presses, and is said to have been the first letter-founder in the

world to apply (in 1836) steam power to a type-casting machine. He died in 1845, aged fifty-nine years. Since 1807 the business he founded has made only one change of location. Never has it deteriorated from the high standard attained by the founder, and to-day it is as efficient as it is venerable. In Albany there is published *The Country Gentleman*. Originally published in New York, its owner moved to Albany in 1836, when the house of Van Benthuyzen was engaged to print it, and continues to do so at the present time. Few printers (if any other) in America can boast of a constant customer of seventy years. The house of Van Benthuyzen has other customers whose accounts have been carried on its ledgers for more than nine decades. The Van Benthuyzen letter-foundry, confining its product chiefly to body type, was conducted as an auxiliary to his printing business rather than as a commercial enterprise. Although it fell into disuse years ago, many of the punches, matrices and appliances for making type are still preserved. Albany, in the first half of the last century, had a relatively greater commercial importance than it possesses to-day. It had three typefoundries, and for a short time they were operated simultaneously. One of Van Benthuyzen's employees was Ladew, who combined with Charles to purchase a plant for type-making from Van Benthuyzen, and took it to St. Louis in 1840. I do not know the antecedents of Charles, but the earlier directories of Albany show that there was a large family of that name in that city, as well as many Ladews. In 1842 Ladew became sole owner. He also practiced stereotyping, and later on added the first electrotyping plant west of the Mississippi river. In 1892 the type department was sold to the American Type Founders Company, but the original business continues independently as an electrotyping concern, under the name of the St. Louis Electrotype Foundry Company, Limited, managed by the principal owner, William Bright, who entered the employ of Ladew in the foundry in 1846.

Barnhart Brothers were newspaper publishers in Iowa, after which they became advertising agents in Chicago. They first handled type as a substitute for cash in payment for advertising. In 1868 they started the Great Western Type Foundry, under the firm name of Barnhart Brothers & Spindler, the latter being a practical typefounder. He long since retired and now lives, I believe, in Manitowoc, Wisconsin.

In the sixties the working coöperators of the Boston Type Foundry deposed the "agent" or manager, John Kimball Rogers, and put in his place a young man who had risen from the position of errand-boy, James A. St. John. He was not a shareholder, but he was given a salary of \$5,000

a year, which, at that time, was considered enormous for an employee in the type business. He was successful and popular as a manager, but after a few months Mr. Rogers succeeded in buying enough shares to give him a majority and reelected himself as "agent." Recognizing that a state of rivalry existed between himself and St. John, Mr. Rogers decided to open a branch house in St. Louis, and appointed Mr. St. John its manager. This was in 1870. This branch not proving immediately successful, it was decided to close it, but Mr. St. John had not lost faith. He persuaded Carl Schraubstadter, the superintendent of the foundry in Boston, to join with him in the purchase of the branch and in establishing an independent typefoundry, which was done in 1874, under the style of the Central Type Foundry. St. John and Schraubstadter had their period of struggle, but in ten years they became the first serious rivals of MacKellar, Smiths & Jordan, who had achieved a practical monopoly of the production of original designs in ornamental types and borders. In fifteen years the Central Type Foundry was the acknowledged leader of type fashions, and their products had a world-wide sale. Nothing so original was ever seen as the designs of this foundry, which, combining art with oddity, revolutionized the taste of printers everywhere. It is true that the new fashions led imitative typefoundries into the production of a number of abominable fantasticalities, but the Central Type Foundry, save in one instance, preserved its sanity. Most of these faces are now obsolete, but the Central Type Foundry produced a few faces of type which will survive so long as type is used, notably the De Vinne series and its congeners. To few letter-founders is it given to add one permanent standard style to typography. This foundry was the first to make typewriter type, which, though ridiculed by all competitors, was an instantaneous and great success. "Scribner" was the first type made with a ragged outline put on the market. When the first shipment was sent to London the agent complained that the type had been shipped in an "unfinished" condition. The quads of the Central Type Foundry had the initials of the firm "S. & S." cast in them. On a visit to Europe, Mr. Schraubstadter secured an order for type from a firm whose initials were also "S. & S." Upon the arrival of the type this firm sent a letter of thanks to the makers for their thoughtfulness in casting the purchaser's initials on the quads, "a courtesy which had never been extended to them by any European typefounder." James A. St. John was a native of Newfoundland, and a Bostonian by education. To those not intimately acquainted with him his career exhibited marked inconsistencies. He was a careful student of the best liter-

ature and of the sciences and an exemplar of the domestic virtues, but also a liberal and enthusiastic patron of professional athletes. His manner was extremely quiet, his speech soft and pleasing, and his courtesy unruffled, but with a pen in his hand his sarcasms were vitriolic and his humor galling. Humbug and cant in every form were assailed regardless of consequences. He published the *Printer's Register* as a house organ, and made it contribute to the gaiety of the craft. When John K. Rogers died in 1888, the Boston Type Foundry was purchased by St. John & Schraubstadter. In 1892 they sold both foundries to the American Type Founders Company for a large sum in cash, being the only concern that refused to accept part payment in stock. Thus, in the prime of life these two remarkable men retired with comfortable competencies, recognized as the most successful typemakers of that period. Carl Schraubstadter was born in Dresden, Germany. Under his management the quality of the product and the processes of manufacture kept pace with the originality and popularity of the designs. Three of his sons continue in the typefounding business, and their efficiency indicates the merit of their father and teacher. Mr. St. John died prematurely, owing to the unskilfulness of a physician in 1901, and Mr. Schraubstadter in 1896.

The H. H. Thorp Manufacturing Company, whose business was the manufacturing of Gordon presses and other printing appliances, incorporated as the Cleveland Type Foundry in 1881. One of the stockholders was James West, a punch-cutter of note, and through his work this foundry achieved considerable success in making ornamental types. It went out of existence as a foundry in 1892, when sold to the American Type Founders Company. Its secretary and manager, Frank B. Berry, is now manager of the typographic department of the latter company, having previously occupied, with success, the positions of manager of the Cleveland and the Cincinnati branches. H. T. Chandler, a retired banker, was induced to purchase more than a third interest in the Cleveland Type Foundry, but being excluded from a voice in the management and unjustly deprived of an equitable share in the profits, he determined to go into opposition in the manufacture of presses and printing appliances, furnishing the capital and taking William H. Price, Jr., as partner to manage the manufacturing. The firm of Chandler & Price advanced rapidly through the simplicity and squareness of its business policy and the excellence of its product, until to-day its output exceeds that of all its competitors combined. Thus the unfairness of his partners in the type business proved a source of good fortune to Mr. Chandler. Mr. Price was murdered by burglars who entered his



Plate by The Inland-Walton Engraving Company.

NEAR NEW BERNE, N. C.

Photo by N. Brock, Asheville, N. C.

dwelling on the night of December 12, 1894, and Mr. H. T. Chandler became the sole proprietor of the Chandler & Price Co., of Cleveland, Ohio. In January, 1905, this company purchased the name, good will and plant of George P. Gordon, the inventor of the Gordon presses.

In 1894, three sons of Carl Schraubstadter established the Inland Type Foundry in St. Louis, Missouri. When the Central Type Foundry came into the possession of the American Type Founders Company in 1892, William Schraubstadter, eldest son of Carl, was its superintendent. A narrow policy prevented his retention in that position, and so the services of the best typefounder of these times were lost and a formidable competitor created. Whatever the merit of other foundries it must be conceded that the Inland Type Foundry, unhampered by past mistakes, has been the leader in the mechanical excellence of its type and in the first rank so far in the merit of its type-faces. Both in its business organization and methods, managed by Carl Schraubstadter, Jr., and in its manufacturing department, managed by William Schraubstadter, it is a model. We owe the lining system and the first practical unit system of widths or set of type-bodies to this foundry; and its prosperity proves that success depends not so much on bigness or location as upon ability and progressiveness.

The Union Type Foundry had a brief and unimportant existence, which terminated in 1892. The Illinois Type Foundry, established in the eighties, was owned principally by David Wolf Bruce, of George Bruce's Son & Co., New York, and was not successful, ceasing to operate upon the death of Mr. Bruce. The foundries of Graham and the Crescent Type Company scarcely merit mention. All these were located in Chicago. Miller & Richard, of Edinburgh, Scotland, established a typefoundry in San Francisco. It was not successful and passed into the possession of Palmer & Rey, by whom it was sold to the American Type Founders Company, shortly after which it ceased to make type. The foundry of Jerome B. Painter, the first on the Pacific coast, also ceased to make type some years ago. In 1876, Marder, Luse & Co. made type in San Francisco, but their plant was sold to Palmer & Rey in 1886. All that remained of these foundries was destroyed in the earthquake of this year. The manufacture of type on the Pacific coast never was profitable, owing to a limited market and keen competition. Shortly after Miller & Richard commenced making type in San Francisco, a mining millionaire purchased a city daily paper, and called for estimates for a new dress of type. Painter and Miller & Richard quickly got their prices down to cost of manufacture. The manager of Miller & Richard

received an order to supply the dress, but was disturbed by a report that Painter was filling the same order. He waited on the millionaire, who acknowledged that Painter had received an order for a dress. "But you gave me that order." "Yes; but I'm told that I can never expect to get such low prices again, so I've ordered *two* outfits."

Type is now made in the West only by the American Type Founders Company in Cincinnati, Chicago and St. Louis; by Barnhart Brothers & Spindler in Chicago, and by the Inland Type Foundry in St. Louis.

To complete the record we turn again to the East. The Keystone Type Foundry, of Philadelphia, was started in the eighties by the advertising firm of N. W. Ayer & Co. Its policy was to make type to exchange for advertising space. The type-faces of MacKellar, Smiths & Jordan were appropriated, and it is only in recent years that this foundry has originated any styles of its own. It still remains the property of N. W. Ayer, and its present management is progressive and has improved its status. In Boston, H. C. Hansen, a native of Norway, is owner of the H. C. Hansen Type Foundry, the youngest American letter-foundry. So far, no original type-faces have been produced, but the product is excellent, and the foundry has a first-class local reputation and patronage, which is now extending.

The Central and Inland Type Foundries, both of St. Louis, alone, among Western letter-foundries, rank in the first class. Mechanically, the world owes more to the Western typefoundries than to the Eastern. The Cincinnati Type Foundry produced a collection of borders of great merit, but its chief claim to distinction is because of the invention of the Automatic Type Casting Machine by Henry Barth, its principal owner. The Cleveland Type Foundry produced several evanescent successes, all obsolete. Marder, Luse & Co., Benton, Waldo & Co., and Barnhart Brothers & Spindler never displayed a spark of originality—their products are or were imitative, but we owe to John Marder the adoption of the American system of point bodies; and L. B. Benton was the first to give attention to the important principle of accurate unit widths of type as embodied in his so-called self-spacing type, and in inventing the Benton punchcutting machine he conferred a wide-reaching benefit on the printing trade of the whole world. I rate mechanical devices as secondary to the final printed product—the result which is displayed after printing. In only one instance among living typefounders do I find that one man combines in himself the accuracy and resources of the mechanic with the true typefounder's perception of design, color and harmony in the face. That exception is William Schraubstadter, who

originated and perfected the lining and unit set systems with such completeness that type as a mechanical product has, I believe, reached perfection. The processes of making type may be improved, and always there is the more important and boundless field of typographic design in which succeeding typemakers may win fame and fortune. In establishing the rank of a typefoundry it is proper to inquire what would be the effect upon the printing craft if it had not existed. If MacKellar, Smiths & Jordan, the Central Type Foundry, the Dickinson Type Foundry and the Inland Type Foundry had not existed, and no concerns of equal merit had appeared to supply their products, American typography would not be what it is to-day. Of all other typefoundries it may be said that, while they served a purpose and were locally valuable, "they never would be missed." After all, the chief ingredient which makes type valuable is brains, and the typefounder whose main ambition is to exceed his competitors in the amount of metal he sells in the form of type is of small value to typography. With rare exceptions, the greatest typefounders have not been practical typemakers themselves. MacKellar, St. John and Phinney are the three greatest figures in American typefounding, and none of them practical. They influenced, directed and elevated the taste of the printers and interpreted the needs of the typographic times. Each dominated separate, conservative periods of typographic development, which it is part of my plan to review in a later article.

My next discursion will deal in greater detail with the achievements of Benton, Marder and William Schraubstadter.

(To be continued.)

#### INDEXING?

We are all aware of that gem of indexing:

Mill on Logic.  
" on the Floss.

The catalogue of a public library in the provinces contains an example equally as good in the following:

Lead Poisoning.  
" Kindly Light.

— *Printers' Register.*



THREE PICTURES OF AN OKLAHOMA TWO-YEAR-OLD.  
Courtesy L. S. Corey, Enid, Oklahoma.

Written for THE INLAND PRINTER.

#### WHAT MAKES TWO WORDS BECOME ONE?

BY F. HORACE TEALL.



VERY few writers have ever considered the compounding of words anywhere near exhaustively. The subject has generally been mentioned in grammar-books, but usually all they contain is a mere mention of the fact that there are such things as compounds, and a reference to the dictionaries for the decision whether any certain term is a compound or not. The dictionaries are the proper works for giving the full record, as near as may be, but even they have never yet made a point of inserting compounds merely as a record of proper form, though that would be an eminently useful feature of their composition. Some of them, in fact, in assuming that terms consisting of two or more words will be sufficiently explained by their so-called definitions of the separate words, omit a great deal of useful information that has far more claim on lexicographic space than has much of the matter they give. And this is true of many terms without regard to their form. The International Dictionary, for instance, does not tell what a color-bearer is, nor a mind-reader, nor is there any mention of many other similar names that are not adequately explainable by the sense of their elements separately.

One record — and only one — has been made of terms that come in question as to their form in this respect. It is in a book entitled "English Compound Words and Phrases," which contains a list of forty thousand terms and a short statement of its author's method in the determination of forms. One other large list has been partly published in installments in a monthly magazine, but it is merely a transcript of the forms given in the Century Dictionary, and the parts published periodically through some years did not complete the third letter of the alphabet. The book mentioned gives, of course, the decisions of one man, just as any such work inevitably must do, and as even the dictionary — any dictionary — practically does. One difference there is, however, in the fact that the maker of this book tells why he chooses the forms given as the best ones, and the strongest reason in favor of every one of them is that it is the one prevalent in the usage of those who rank as the best writers of English. Here again is a point of conflict — namely, that there is no real standard of usage, and probably never will be one. A general statement of principles for selection of a set of uses as best may be made, however, that will be widely acceptable.

Such a statement was widely asked for some years ago, and in hundreds of replies no such statement appeared. One man wrote, "I always use a hyphen whenever two words are to be written as one," and not only contradicted himself in saying it by writing two words as one without a hyphen, but said not a word to tell when two words should be written as one. Another answer to the request was that its writer did not know, and he did not think any one knew. This latter answer came nearer to positive truth than any other, which fact furnishes the maker of the book named his main reason for not insisting that the forms he chooses must be used even by those who wish to have a reasonable practice that could not justifiably be criticised as wrong. His record of forms is just what close study convinced him to be right and best, not only for the time when it was made, but for any time and all time; but it includes the use of numerous hyphens that many other people, and among them not a few as well qualified for individual decision as he, do not use. If such people had at hand a full record of the forms they do choose, they undoubtedly would find it a very useful aid, and they may make their own record by marking changes in one already made.

Every grammar-writer, practically, says that many nouns are made by joining together two nouns. Such nouns constitute the largest class of compound words, not only in English, but in every language. Usage and principle together convince the writer that the converse statement is just and accurate, that two nouns used together as merely the name of one thing properly form a compound word. Usage and principle also convince him that generally these compounds are properly written with a hyphen when their elements are used in the literal sense they have as separate words, and properly united closely when either or both are used in some arbitrary sense. Familiarity in use and coalescence in pronunciation largely lead to consolidation of terms belonging in the first category, and convenience in clear delimitation often leads to exceptional use of the hyphen in terms of the second category. Another class of words may be included here, those made of an adjective and a noun, as blackbird.

Oliver Wendell Holmes is one author whose rank as a good writer will hardly be disputed, and he used hyphens in post-office, self-respect, drawing-book, fruit-tree, tree-flower, asparagus-bed, burial-ground, breakfast-table, boarding-house, ballot-box, match-box, powder-magazine, apple-tree, great-grandson, clock-dial, meeting-house, market-house, story-book, gold-seeker, meeting-ground, and so many others that it is very evident that he followed a simple analogy all through — that is, it was plainly his regular prac-

tice to use a hyphen in each name that was simply one name, though made of two words each commonly used as a word by itself. Such practice is also found, without any but an occasional break, probably (almost certainly) accidental, in the work of Tennyson, Browning, and practically all great poets, Whitney, Max Müller, and almost all philologists, and almost all writers that anybody could select as the best.

Now as to principle. Many do not care to be restricted by close adherence to principle, and Emerson, who, by the way, used hyphens almost exactly as Holmes did, stigmatized consistency as the bugbear of little minds. But principle, after all, is the only substantial guide for those who determine their practice on any sort of comfortable basis except carelessness. Principle plainly dictates that if ballot-box and match-box are properly hyphenated compounds, so are hat-box, glove-box, paper-box, pepper-box, and any other box simply named in this way as a container. And if this is true of boxes, it is also true of any other thing named by using together two nouns. Any possible reason, on a basis of principle, that is good for any one case of the kind is equally good for any other instance. And there is no possibility of stating a principle that would not stand really as a rule of grammar, for that is just what grammar is — the sum of conventional formal usages in a language. In this matter of making two nouns unite into one, the ultimate grammatical reason (the only one that can be stated in terms of grammar) is that the first of the two is not an adjective, though used in the position of an adjective. In none of the terms instanced does the first element express qualification of any kind, notwithstanding the fact that John Earle says, and many people profess to believe, that mere position before another noun makes the first noun become an adjective.

It was the intention to treat all classes of terms that could be questioned in this writing, but it seems that what has been said gives a sufficient clue to all other classes. It is proper to make a compound of any two words that fit syntactically or grammatically as one and do not as two. It is also proper, and advisable, to deviate from this application of principle in the case of some terms that have always been conventionally separated, although the grammatical rule strictly applied would give them a hyphen. Railroad company, trade association, life insurance, and many others are of this kind.

#### A NATURAL INQUIRY.

Mike — Well, Hooligan's shtopped worrying about his life insurance policy.

Pat — Phat did he doi av? — Judge.

Written for THE INLAND PRINTER.

# THE ORIGIN AND END OF THE "NEW YORK DAILY GRAPHIC."

BY S. H. HORGAN.



ANY requests have been made at various times that I should tell something of the first pictorial daily paper in the world — the *New York Daily Graphic*, but not until now has the opportunity been given to comply with these solicitations. Closely identified with the production of the illustrated features of the paper, I am not able altogether to avoid the "personal note" in this relation, more particularly as so many errors have appeared in print regarding the *Daily Graphic*. Writers in referring to it usually mention "the crudity of the cuts," a criticism so unjust as to be keenly resented by one who gave ten years of his life to the preparation of the illustrations for that paper,



ST. JAY GOULD IN MONASTIC RETIREMENT.

Here in eremite's sad cell  
Doth the monk of Wall street dwell;  
Here he patters oft his creed,  
Here doth tell the golden bead;

Here reflecteth on the end  
Of Erie's Prince, whilom his friend.  
Naught cares he for worldly sports —  
Here are covered all his "shorts."

Now in heavenly stock he "puts"  
All his trust. The owl hoots.  
Bears may prowl and bulls may toss —  
N'importe, his credo's not in loss.

Jay Gould was reported to have retired. Gould's murdered partner, "Jim" Fisk, will be recognized in the skull.

(Drawing by A. B. Frost.)

thus maligned through lack of knowledge of its accomplishments.

To the present generation this first pictorial daily paper is unknown, and by those with whom it was contemporaneous it is almost forgotten. Even the Congressional Library has not a complete file of it — yet it was a marvel of its time and will remain the most complete pictorial history of its period.

"Our cuts talk" is an advertising phrase used by an engraving house, and taking my cue from



SUMMER IN THE COUNTRY.

(Drawing by Clarence Grey Parker.)

this, just a few front-page cartoons from the *Daily Graphic* of 1878-79 are reproduced here, so that these reproductions may speak for themselves as to whether they were crude or not. It should be remembered that these are reproductions from reproductions. They are made from copies of the newspaper, not from the original drawings. Printed in the *Graphic* they were 12¼ by 14 inches in size, and consequently lose much of their force and "color" by reproduction in miniature.

Among the artists on the *Graphic* staff was A. B. Frost, who is putting on record most faithfully the great middle-class American farming community — portraying their surroundings and their joys and sorrows. Livingston Hopkins, artist of the comic, is represented; Hopkins was lost to this country too soon by going to Australia, where he is rich and famous. Charles D. Weldon, whose delicate touch with pen and crayon led him up to be the painter he is; Walter Shirlaw showed in the *Graphic* the vigor and strength he has since

developed as a painter. Fernando Miranda, in these same pages, taught artists the technic of pen-handling; he has since made his mark as a sculptor. His Columbus statue, combining the three admirals, being possibly his masterpiece. Clarence Grey Parker was the C. D. Gibson of his day. Parker was a stickler about getting the fashions of his time accurately drawn. How quaint these fashions appear to-day! W. A. Rogers and E. W. Kemble, leading cartoonists to-day, were staff contributors, also Frank V. Dumond, the painter, Ph. G. Cusachs, the lightning draftsman, Alexander Zenope, the imitator of wood engraving, and many others since famous.

The origin and end of the *Daily Graphic* was in brief thus: The *Graphic* Company was incorporated October 5, 1872, with Canadian capital, to

the amount of a half million dollars. This money was raised on the belief that certain Canadians had discovered a photo-lithographic process that would revolutionize the illustrating and printing business. This turned out to be a delusion. The Canadians came to New York and were paid fabu-



THE SPIRIT OF THE HOUR.

Two spirits strove, within the clouds around it,  
A Nation's destiny to make or mar;  
And one in flaments of Peace had bound it,  
And one had torn it with the rifts of War.

The People, patient in a contest certain,  
But restless turning in a thankless strife,  
The fairer Spirit called from out the curtain,  
And bade regenerate the Nation's life.

Not theirs with Faction and its plots to palter —  
The Sword for Treason holds its temper good;  
But Hearts surround the great Republic's altar  
That crave the fire rekindling Brotherhood.

Then ye, august in highest Council station,  
Of what their meaning is take solemn heed;  
For Peace, for Union and Conciliation —  
And only these — you have their grand God-speed!

ORPHEUS C. KERR.

At the time of President Hayes's election there was a general demand for better feeling between the North and South.

(Drawing by C. D. Weldon.)



THE NEXT VICTIM.

A prediction that the British spider would gobble the Egyptian fly — which came true.

(Drawing by Fernando Miranda.)

lous salaries for two years, while they kept the secret of their process to themselves.

In 1874 the American managers of the company dispensed with the high-priced Canadians and their secret process, engaging in their places men from the American Photo-Lithographic Company's works in Brooklyn. This brought the *Graphic* into a lawsuit with the Brooklyn concern for patent infringements with claims for \$300,000 damages. The suit dragged on for years with the ablest counsel obtainable on both sides and the loss of a barrel of money.

While this lawsuit was on, the writer devised a simple photo-lithographic process, without infringing patents, which was adopted and used by the *Graphic* to the end.

The process on which the *Graphic* Company was founded ceasing to be an exclusive one, was the first blow to the enterprise. There were other causes which led to disaster, such, for instance, as the preparation of the great balloon with which Captain Wise was to go across the Atlantic, and of the coming of which all the foreign governments was duly warned. This was in 1873. The

bag of gas went up in Brooklyn and came down a few hundred miles away in Connecticut. It is estimated that the *Graphic* blew in about \$50,000 in this enterprise. The panic of 1873 seriously interfered with the *Graphic's* prosperity, but the worst was yet to come.

Its managers became Wall street speculators and in 1879 were the original silver men. They invested *Graphic* stockholders' money in Colorado silver mines, at one place erecting a stamp-mill costing \$100,000, which became so much junk. The treasurer of the *Graphic* defaulted with \$45,000, and when arrested at the Astor House, two blocks away from the office, he declared he had done only what others around were doing, and he was never prosecuted.

The appearance of the *New York World*, on March 12, 1884, with a page illustrated with single-column cuts drawn by Valerian Gribayedoff, sealed the *Graphic's* fate. It proved that zinc cuts could be stereotyped and printed from satisfactorily on a web press. The *Graphic* struggled on for five years longer, to die at the age of sixteen years.

The *Graphic's* method of getting pictures to press was simple, quick and cheap, the cost being but  $\frac{1}{4}$  cent a square inch. A process negative was made, as at present, and a print made from it on a bichromatized gelatin paper. This paper was coated with lithographic ink and developed, just as a zinc plate is now, by the albumen method. When dried the gelatin sheet with the picture in lithographic ink became a transfer ready for laying down on stone. J. Traill Taylor, editor of *The British Journal of Photography*, thus wrote of the method: "A period of from fifteen to twenty minutes suffices to enable all the following operations to be performed, namely, taking the negative (irrespective of size), developing, fixing, intensifying, washing and drying it; placing it in a printing-frame and exposing the transfer paper; inking, developing and drying the transfer; and, in fine, leaving it ready for the printer to place upon stone in the printing-press. This great rapidity of action I can bear testimony to from personal observation throughout the process."

The slow lithographic printing handicapped the method, however. Four, six and eight of the largest litho-presses were used to get off the edition, the type side being printed from "turtles" on a four-cylinder rotary press.

The *Graphic* failed, but it was the cradle of illustrated daily journalism, and the children reared in it spread the knowledge gained therein until it reaches around the world.

CONTEMPT prior to investigation is the foe to all knowledge.

Written for THE INLAND PRINTER.

### UNISON—A NOTE TO BUILDERS AND USERS OF PRESSES.

BY VERNON POSSNETT.



IN the June issue of THE INLAND PRINTER, an article headed "Unison" appeared. Mr. Gage, the writer of that article, introduced a topic which deserves an exhaustive discussion, yet it is just such a topic as is apt to be neglected. The builder of presses naturally supposes that he knows all about his business that anybody needs to know, and the user of presses is apt to imagine that a good press and the principles to which it is built are as nearly perfect as ingenuity can devise. But there are a few suggestions in Mr. Gage's article which should give pause to builders and users alike. There are hints of trouble which Mr. Gage has seen, and there are references to the cause; yet, strangely, there is no word about a cure.

In offering this contribution to the discussion, I must acknowledge that my status in the craft is not a lofty one. I confess I have no mechanical training, and I am not a pressman. I am a stoneman in a large office handling a wide range of job and book work, and containing a variety of presses of English and American design. I am exactly that man—the scapegoat, who must bear the sins of many others besides my own share (when I have any). There are many more of my kind. The tribe could not keep pure without us. Therefore, in my vicarious office, I claim the ear of all.

For many years I have been interested in the varying success which has attended forms I have sent to press. I have often been baffled at the great disparity in results after spending equal care on similar forms. One press would run beautifully, another abominably. Why? Even when I was called to the press, my best efforts were often unavailing. Spaces would mark, lino slugs be tipped on, even the chase could not be kept down. The blame was mine, of course. Why couldn't I put things right? I should probably chronicle the experiences of stonemen the world over if I described some of the sultry hours I have spent at one press or another. But while that might amuse the pressmen, it would not interest the builders of presses.

I felt quite grateful to Mr. Gage for the few frank admissions contained in his article. "Absolutely unyielding impression is an exploded fallacy; perfect unison in contact of type and cylinder—if not impossible at any time—is hopelessly impracticable, and utterly impossible to maintain at all times." That is a summary of

really grave admissions, and fairly represents the statements of Mr. Gage. He has put us on the trail of big game, which should be well worth following.

Personal experience may suggest to others a means of detecting whether their troubles spring from these sources. My first conclusion, that the cylinder made trouble in the form, arose on a Wharfedale press. A weekly journal, with pages identical in size with THE INLAND PRINTER, but with three columns to the page, invariably gave trouble. The press carried eight pages, and the four pages farthest from the gripper edge had a pronounced tendency to get off their feet. But the slugs were always driven toward the grippers. In this class of press the cylinder is driven direct from the carriage, and the carriage increases in speed to the middle of its flight, then decreases gradually. A brake on the cylinder is designed to check its momentum and prevent a bang against the stop.

Was the brake correctly geared? The cylinder was evidently forcing the slugs inward. A lengthy series of tests with the brake did not improve matters. The construction of the forms was not good, but why should the same trouble occur week after week? I became satisfied the press was faulty, but could not say where. Two presses of twin build showed the same trouble, which I regarded as further evidence against the press. A similar job on an American two-revolution press showed the same fault. No matter what was done to the form, the slugs would go wrong, and were always driven toward the gripper edge. The slugs were nine-point,  $13\frac{1}{2}$  ems, leaded with one point brass. Such a form could not be made rigid enough, and the brasses were dispensed with, the slugs being cast on ten-point. Thereafter this job ran much better, but other weeklies on various presses still gave trouble. On comparing notes, it appeared we had one kind of trouble on five kinds of presses. The presses were three different builds of stop-cylinder and two different builds of two-revolution. In four instances we had more than one press of similar build. What inference could be drawn except that there was a flaw in the principle to which the different builders worked?

I have talked the matter over with more pressmen than I can count. I have followed the point with mechanics trained in the works of printers' engineers. And with all deference to my friends in these respective professions, I wish to emphasize the fact of this flaw and to suggest a slight alteration in principle for the building and running of a press. So far as the actual workmanship of the builder is concerned there is little to complain about. Cylinders are as a rule very finely wrought, with large journals and strong ribs.

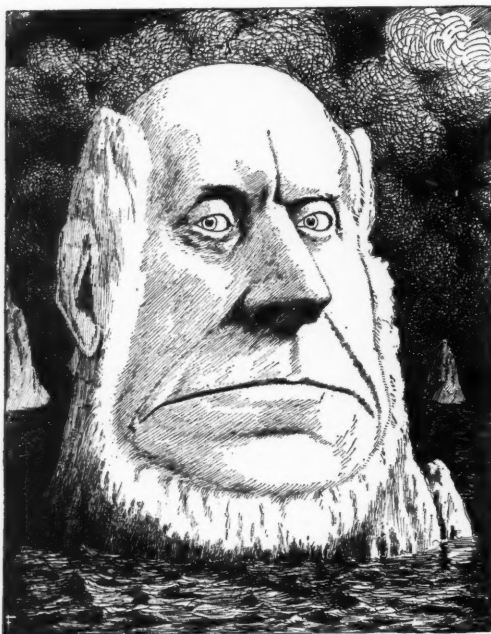
Type beds are wonderfully true, the specifications in a maker's catalogue giving as the limit of error half of one-thousandth of an inch, and the bed motion racks for the largest presses issued by one prominent firm are within three-thousandths of an inch of absolute accuracy. If there is discord in the running of a press built on these lines, it is not for want of care in construction.

In most businesses where a fine degree of accuracy needs to be observed, there is danger of carrying theoretical conclusions too far. Whatever difficulties are encountered in practice, if we work to a well-thought-out theory, we put the blame of all our troubles upon errors in practice. I have great admiration for the practice of many pressmen with whom it has been my lot to work, but as we all know, the most capable man ever put in charge of a press finds himself alongside trouble occasionally. I readily grant that the form is more likely to be wrong than the press, but from a vast amount of experience, similar to that referred to, and from a few exhaustive tests, I am convinced the form is often blamed unjustly.

Apparently all presses are built without any allowance for the strain which attends the increase of impression for heavy jobs. No matter by what mechanism the carriage is propelled or the cylinder driven, it seems to be assumed by the builder that the relative position of bed and cylinder remains the same in every job. The bearers on the carriage are type-high, the collars on the cylinder are of such circumference that one complete revolution equals the travel of the bed. Therefore, when collars are set nicely on the bearers, there is unison in the contact of these two parts when the press is running. We all agree so far. In packing the cylinder, the idea is that the packing should be true to the height of the collars. Granting this, we have reached the end of our theory, and unison should result, not only in contact of collars and bearers, but right across the press from bearer to bearer, wherever cylinder and type engage each other. Does a cylinder so packed produce a perfect job? With an unusually light job it may, but the average form needs more impression than this ideal cylinder supplies. How is this impression to be obtained? Extra sheets are added to the packing of the cylinder until the impression is heavy enough. That is the only practical way. Yet we are violating the theory by which the builder works in putting up the press. We increase the circumference on the cylinder and therefore increase its speed, while the speed of the carriage remains true to the builder's theory. How does this affect the form?

I trust my elementary knowledge of geometry will not bore any one, for I must fall back upon the rusty remains of schooldays. The circum-

ference of a circle is approximately seven times its radius. Any increase of radius means a seven-fold increase of circumference. If we add three sheets to the cylinder, the increase of the circumference is at the rate of twenty-one sheets. A form may be in contact with one-half (or perhaps more) of the circumference, and if the cylinder is large by three sheets, it follows that the cylinder is racing the form by about ten sheets, supposing the form to be in contact with the cylinder during half its revolution. (A Miehle which prints 50 by 40 travels about seventy-two inches.) There



GRAPHIC STATUE NO. 68 — "ICEBERG ADAMS."

Charles F. (Frigid) Adams when he was a possible candidate for the Presidency.

(Drawing by A. B. Frost.)

is a grinding process going on at every impression to this extent. Half an hour's running multiplies this by one thousand, so that if one impression grinds the form to the extent of ten sheets of paper, one thousand impressions grind the form to the alarming extent of ten thousand sheets. Expressed in another way, the form has suffered a strain about the same as if the cylinder had been turning while the carriage remained stationary. The conception may be still clearer if put in reverse fashion. Allowing one thousand sheets to be about six inches, the grinding of the form in half an hour's running becomes sixty inches. Supposing the full cylinder impression at which the job is working be stopped on the form, the grind is equal to dragging the form sixty inches under that weight. With a process like this going on, what wonder is it the weaker parts of the form are dragged off their feet? Yet this is the almost

universal practice, which takes heavy toll of type and blocks and mars the work also. In a large pressroom there must be as much power wasted in grinding as would drive another press.

Listen to the thump-thump on a large press as the cylinder grinds over four rows of pages in a sixteen-page form. That thumping is the result of contact between the cylinder and the form. Is it unison? The cylinder is bumping at each gutter in the form. The edge of each page shows clearly enough the effects of this discord. Every practical man in the craft is familiar with ground-off edges of type or plates, while the central portions of a page show no sign of wear.

I claim the case is proved: that theoretical accuracy in building does not produce unison or harmony in working. As a matter of fact, *the theory does not apply to that portion of a press where the work is done.* If the portion of the



FINIS.

When Prince Louis Napoleon was killed June 1, 1879, in Zululand.

(Drawing by C. D. Weldon.)

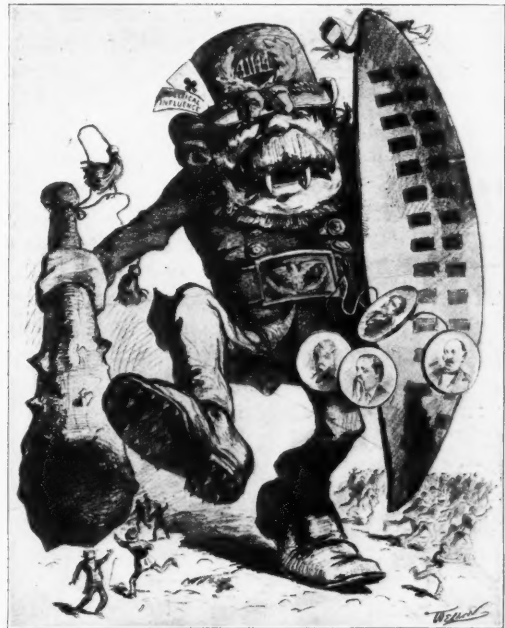
cylinder which does the work were theoretically true, we might reasonably expect unison. The fatal error of the builder is this — he makes no allowance for the resilience of materials. Probably his answer will be that no allowance can be made for such an uncertain quantity as this must be in presswork. With due deference to the builder's right to speak of his own sphere, and with humility proportionate to my ignorance, I submit that an allowance can be made although no man could guarantee an accurate allowance.



THE NIGHT PATROL OF THE NORTH CAROLINA COAST.

Respectfully dedicated to our Economical Congress. After a steamer wreck due to insufficient lighthouses.

(Drawing by Walter Shirlaw.)



OUR ZULU.

About the time of the Zulu War numerous brutalities were enacted by New York policemen.

(Drawing by C. D. Weldon.)

The press, as left by the builder, is correct for the form which seldom comes — an exceedingly light form. A form of average weight must be printed with a slightly enlarged cylinder. A very

heavy form may need six or even eight sheets extra packing to obtain the impression. I submit it is wrong, it is an error in principle, to begin with a cylinder absolutely true and meet



A LABORING MAN LOOKING FOR A JOB.

No Objection to Accepting a Situation in the White House Eventually. A Governorship Will Do for the Present. When Gen. Benjamin F. Butler was seeking the labor vote. Through it he became Governor of Massachusetts.

(Drawing by Livingston Hopkins.)



HOW THE LAW DISCRIMINATES BETWEEN THE SMUGGLERS.

Recent revelations show that smuggling is carried on so extensively in New York that merchants like A. T. Stewart, H. B. Clafin and others are obliged to discontinue the importation of silks, laces, etc. So while one class of smugglers is making fortunes, poor Madame Jouvin, for smuggling a few hundred dollars' worth, languishes sick in Ludlow Street Jail.

(Drawing by Fernando Miranda.)

all variations by addition of sheets. Our theory should be based upon average working conditions. This would require a very light form working with a cylinder slightly below the standard and a very heavy job with a cylinder slightly above standard. But in no case should we be far from the ideal. If we have not attained to an "absolutely unyielding impression," we had better sacrifice a darling theory than endure the evils attending it.

If I were building a press or running one, I would try to meet the conditions under which the press had to work. If I knew a press were to print regularly heavy work I would set the cylinder on bearers decidedly low, perhaps as low as "905," and I think I would never have bearers higher than 912, or about two sheets lower than type-high. Probably this is treason to a skilled mechanic, yet even he can not defend a principle whereby a form is ground by a disproportionate cylinder.

So far as I can see, the lowering of bearers would not violate any law in mechanics. We should merely be making allowance for a condition which admittedly exists, and while resilience must ever be a variable quantity, we should be following the wise old maxim — "Choose aye the middle course." The sighting of a rifle furnishes an apt parallel. An allowance is made for average conditions, but a latitude is left for the skill of the rifleman to complete the allowance for the actual conditions.

In an earlier paragraph, I referred to a few tests in this matter. Possibly they are of sufficient interest to warrant a brief description, although they refer chiefly to stop-cylinder presses. I have in my possession sheets from each of our two-revolution presses showing the common fault.

One press was decidedly the worst with which I had to deal. Trouble of one kind or another arose on almost every form, but a climax was reached with a form of eight pages, approximately similar to this journal. The pages were set almost entirely in eight-point monotype, with a few fine half-tones included. The job was a fine technical journal, and no defect which could be remedied would be passed. The entire form was wrong after a few runs, all the type tilted off its feet toward the gripper edge and spaces near the cut were marking. Time after time it was put on its feet, and everything was tried which could be suggested, but a dozen copies could not be obtained without imperfections. After several precious hours had been lost, the form was put on another press, and the comp. put everything square again. The remaining copies were obtained without further trouble. What was wrong with press number one? The bearers on the carriage were found

to be rather above type-high, probably about "924." The cylinder was set upon these bearers right enough, but that had the effect of raising it slightly above normal position and, therefore, increasing the packing to obtain the requisite impression. Extra sheets on cylinder meant extra speed and extra speed plus weight put the form wrong.

By a remarkable coincidence the press on which the form was worked without trouble developed the same evil a few days afterward on another job. This was a comparatively short run, and we had perforce to struggle through, though publication was disarranged by the delay. Here, again, the bearers were slightly high and the cylinder consequently slightly above standard diameter. After the job was finished, and while the forms remained on the press, a series of tests were made. Rollers were lifted and several trial runs were made. With the same setting of cylinder, a run was made without bearers or carriage. Ominous bumping resulted, and the form was soon wrong again. Then the cylinder was set lower and packing reduced, and another run made. The one object in view was to get at the cause of the trouble. The managers who superintended the test had every advantage which could be desired for such a purpose — personal experience as pressmen, plus the resources of a well-equipped engineering department, plus time and interest. Finally it was admitted that the idea of the cylinder being the cause of the trouble was not without foundation. The trouble in this case included more than Mr. Gage refers to in his article. The reglets between the columns of slugs would speedily rise flush with the type, and long pieces of furniture would rise at one end or the other. But this feature of our technical troubles may be introduced on another occasion.

I can not say we have had no trouble since these demonstrations, but I can say we have had a degree of improvement which is highly gratifying. The press referred to as "number one" has rarely needed any attention from a comp. for months, although handling exactly the kind of work as formerly. But the bearers are lower, and the cylinder less by several sheets.

Let me cite another case, this time on a Miehle. The press is 50 by 40 inches and the job was twenty-four pages, 7½ by 5 inches, making a square sheet of 30 inches. The job was exceptionally heavy, but was well under the capacity of the press. Each page contained a large half-tone block, with a few panels of type and a double border of brass rule. All blocks were sweated on solid metal and planed to .918. The order was 25,000. Before one hundred copies were off I was called to the press. The outer rim of the chase remained flat upon the bed, but the cross-

bars (although welded) had developed a degree of arch, and the furniture alongside the cross-bars was marking. Furniture and spaces elsewhere did not suggest trouble. Upon inquiry the pressman admitted his cylinder was very large—eight sheets large, in fact. I was afraid I could not improve the form, for I could not see where improvement might be attempted. As only a small supply was to be printed, it was decided to struggle through for two thousand copies. The form had to be unlocked many times to put down the crossbars and furniture before the supply was obtained. The same press and the same man completed the job a week or so later, but before putting the form to bed, every block was underlaid with a thin sheet of card, equivalent to about four or five sheets of paper. Thus the same impression as before was obtained with a much smaller cylinder, and the remaining copies (23,000) were obtained without a recurrence of the trouble. Let it be noted that this form was higher than the bearers, and yet the cylinder was packed above the collars. This condition would be utterly impossible if the impression were unyielding, and it is not clear to me exactly how far this weakness is to be charged against bed or cylinder. As a mere layman, I suppose the bed is weaker. Since this yield does occur, the line of impression is altered from its theoretical position, and I contend there should be an allowance based upon the average working conditions of the press.

#### AN AWFUL FATE DECREED.

O men who write things for the press,  
If I could catch and chain  
The proofreader around the neck  
Out on some sandy plain,  
And called you all with arms to come—  
Clubs, pistols, guns and spears—  
Pray, what would you all do to him,  
In spite of all his tears?—*Baltimore Sun.*

I'd snatch him from that sandy plain  
And with all the wrathful passions,  
I'd drag him to some fog-veiled lake  
Where agues draw their rations;  
He there should pledge me in brown wine  
Brewed in the festering marshes,  
On Bentztown mudpies he should dine—  
With frogstools a la Parez.—*Anon.*

Forget the pistols, guns and spears,  
Dear bard, they're much too tame;  
And do not let his falling tears  
Cut in upon the game.  
'Tis best by far, if you would kill,  
To starve him half to death,  
Then feed him "potted chicken" till  
His body sheds its breath.—*Milwaukee Sentinel.*

#### JUST LIKE JOB.

"I notice," said the visitor, "that your sign reads: 'Job, Printing.' What's the comma in there for?" "My dear sir," replied the country editor, "that's a delicate way of conveying the information that we're running this business as Job might have run it. We have wonderful patience and forbearance."—*Catholic Standard and Times.*

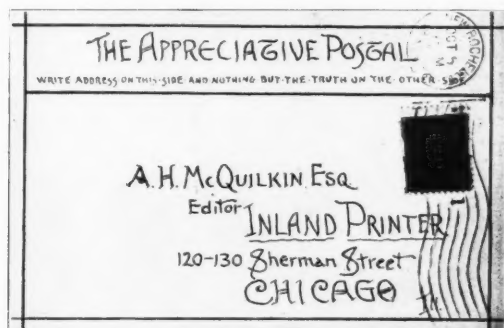
#### NEW ELECTRIC LAMP BULB WHICH IT IS CLAIMED WILL BURN THIRTY-FIVE HUNDRED HOURS.

Consul E. T. Liefeld forwards from Freiburg an abstract from a Paris newspaper concerning a new electric lamp which, it is said, will revolutionize the present system of lighting. The article was wired from Vienna and reads:

An Austrian chemist, Dr. Hans Kuzel, has, after many years' hard work, succeeded in constructing a new electric lamp, which he calls the Syrius lamp. As is well known, incandescent gaslight is cheaper than electric light, because the filament wires of the latter are very expensive and the glass bulbs soon wear out. Doctor Kuzel has now invented a new substitute for the glow-thread, by forming out of common and cheap metals and metalloids colloids in a plastic mass, which can be handled like clay and which, when dry, become hard as stone. Out of this mass very thin wire threads are then shaped, which are of uniform thickness and of great homogeneity. These two characteristics are of great value in the technics of incandescent lamps.

The Kuzel or Syrius lamp hardly needs one-quarter of the electric current which the ordinary electric lamp with a filament wire requires. Experiments, it is asserted, have shown that the lamp can burn for thirty-five hundred hours at a stretch. Another advantage is that the intensity of the light of the new lamp always remains the same, the lamp bulbs never becoming blackened, as is now the case. The new lamp, it is said, will be put on the market next autumn.—*Consular and Trade Reports.*

THERE are a few scoundrels in Pollock who do not subscribe for this paper, who do all they can to injure us, but the devils are always borrowing it. If it were not like shooting mice with canister, we would turn the muzzle of our gun on them, exposing the critters, but they are too small, too small.—*Colfax (La.) People's Demands.*



POSTAL CARD DESIGNED BY GEORGE H. BETTS, NEW ROCHELLE, NEW YORK.  
Original in gold bronze and colors.



VIRGINIA

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(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Published monthly by

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

### SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

### FOREIGN AGENTS.

W. H. BEERS, 170 Edmund street, Birmingham, England.  
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.  
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.  
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.  
PENROSE & Co., 109 Farringdon Road, London, E. C., England.  
G. R. MCCOY & Co., 31-32 Eagle street, Holborn, London, England.  
WM. DAWSON & Sons, Cannon House, Brema buildings, London, E. C., England.  
ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.  
COWAN & Co., Wellington, New Zealand.  
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.  
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.  
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.  
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.  
A. OUDSHOORN, 179 rue de Paris, Charenton, France.  
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

### EDITORIAL NOTES.

**D**OUBTLESS the presidential brand of spelling reform is making headway, but not sufficiently to cause a noticeably increased demand for lower-case t's.

THE employing printers of London and Paris are exchanging visits for the purpose of having a good time. With his usual luck, John Bull has by far the best of this arrangement.

WHEN one buys a picture-postal giving views of his home town and finds it was made across the Atlantic, the notion that all the enterprise in the graphic arts is right here with us receives a rude shock.

WHY should the printerman be pessimistic? Heed not the wails of the Cassandras. The immortal Ben's prospective mother-in-law had "a grouch on him" because he was in business already overdone, for there were four papers on the continent. If Franklin made good in a world-wide, age-long way, there is abundance of hope for the more modest and less capable of this age.

PRICES seem to have mastered the problem of aerial navigation, for they soar with ease, and unendingly. An English maker of metal for the trade lets much light in on how raw material is being elevated. Accompanying the announcement of its latest raise in price of its products, the firm quoted the market prices for the metals it used on that date and those of a year ago. Here are the breath-taking figures:

	To-day.	12 months ago.	Increase.
Antimony .....	£110	£50	£60
Tin .....	£187	£147	£40
Lead .....	£18 6s. 3d.	£13 15s.	£4 11s. 3d.

While the American quotations are not at hand at the moment, the probabilities are they do not differ materially from these London figures. No amount of "trust busting" or improvement in processes in the type-making industry can keep down prices with the raw material taking such flights.

THE printer is very properly jealous of his recently acquired reputation for sobriety, as an Australian legislator recently discovered. In discussing the Government Printing-office, he called the employees drunkards and loafers, which roused their indignation. The solon sought refuge behind the privilege granted great men debating matters of State under the Speaker's eye; and the aggrieved ones could not take him before the courts for slander. They held a meeting, however, passed sizzling resolutions and made speeches in

which they denied the charge, declaring there were three times as many drunkards among legislators as among the printers. Probably because they thought their public well-informed on the subject, the outraged printers did not attempt to fix the proportion of loafers in the two classes.

"THE OPEN HAND" and the "Itching Palm" will not be so objectionably obvious in Great Britain after the expiration of this year of grace.

## SECRET COMMISSIONS

*Money, Tips, or Presents.*

NOTICE is given to all Employés, Commercial Representatives, and others, that on January 1st, 1907, "The Prevention of Corruption Act, 1906," will come into operation, and anyone giving or receiving Commissions or Presents in connection with this Establishment, unless with the knowledge and consent of the Principals, will be liable to proceedings under the Act.

The Penalties provided by the Act are intended to put a stop to the practice of giving or receipt of Secret Commissions, the maximum penalty being Imprisonment with Hard Labour for Two Years, coupled with a Fine of £500.

Published by THE FEDERATION OF MASTER PRINTERS & ALLIED TRADES OF THE UNITED KINGDOM OF GREAT BRITAIN & IRELAND.

The Federation of Master Printers and Allied Trades of the United Kingdom is distributing a poster, a reproduction of which is appended, which shows that when the British Lion starts to make a reform he makes a very clean job of it.

THE expert and thorough-going "journal for advertisers," *Printers' Ink*, has made an exhaustive study of want ads. and want-ad. mediums. Having daily papers particularly in mind, this high authority says with all the emphasis of machine italics, "the paper that carries the greatest amount of want advertising is the paper that is most widely read." It matters not whether the

paper be high-priced or low-priced, a morning or an evening edition, the intuition of the army of occasional and apparently uninitiated advertisers leads them to the paper that is read. And there is the testimony of not a few newspaper managers that the bait of free insertions and premiums does not wean these advertisers from the best media. Out of the mouths of babes and children we learn wisdom, 'tis said. Advertisers should learn from these children, who have no expert advertising advisers, because they need them not. They are the people big advertisers aim to reach, and they know the publications that are read, and place their mite of advertising accordingly. So it is with trade-journals. Employees seeking situations make their announcements in the magazine they know the employers read and have confidence in, and vice versa. In short, if you want to have your ads. read, advertise in the media the readers use. These advertising neophytes are not canvassed personally, nor do they figure out the results, but, being primarily readers, they know with unerring accuracy the value each publication has in the eye of its public. That is, after all, expert knowledge of the highest order.

### EDUCATIONAL NEEDS.

FEW there are nowadays with the hardihood to question that some way must be found whereby apprentice mechanics and artisans may secure an education supplemental to that which they receive in the shops. Wherever one goes among industrialists he hears some serious discussion and much "patter" about what is loosely called "technical education." That it should be vouchsafed the worker almost every employer is agreed, and in such company if one is bored or is seized with a desire to be facetious, he suggests that a technical college be founded for employers. This may have a humorous tinge in the ears of the man who has sweated, fought and won his place, but not so to some far-seeing commercialists and educationalists — the experts, if you please. In these days of multifarious and complex activities, the expert is bulking large — acquiring a position like unto that occupied by the prophets of old. Our captains of industry depend to a great extent upon the efficiency and accuracy of the specialists who advise them, for it is impossible for one brain to comprehend, let alone master, the details included in a great undertaking. So in the wider field of citizenship, the people must be content to be guided more and more by the wisdom of experts. In primitive communities, Tom, Dick and Harry and Aunt Mehitable sit in judgment on the district school teacher, and as he or she conforms to their ideas of how to "keep school" depends

the pedagog's continuance in office. Such conditions prevailed generally a few generations ago. Now they are found to exist only in very new or very backward settlements. The great mass have to accept for their children an educational program presented by specialists. The ordinary man hasn't even time to examine and understand it thoroughly, and frankly confesses himself amazed and nonplussed at what he mildly reprobates as "fads of the school sharps." While his children may not be so well grounded in some branches as he was, on the whole he finds them fairly well equipped for the life-work that is before them — much better fitted for the struggle than they would have been had they received education along the lines traveled by their father.

The layman is conscious that conditions have changed from what they were when he made his bow. While the circumstance has worried him much, and he may have been sufficiently alert in his line to keep up with the procession, he has not concerned himself about the innovations the new order have made desirable or necessary in the educational world. But this is exactly what the "school sharp" has been doing, and explains why the "fads" that are so unnecessary and mystifying to the layman ultimately bear good fruit. These experts are not always right and exhibit a tendency to be narrow and dogmatic, but results show that, all in all, they know what's what, and when it comes to advising the course educational effort should pursue, or forecasting the field it is likely to cover, their views are entitled to consideration.

Men with such credentials are urging that educationists abandon the defense of manual training in schools, experience having proved its worth, and endeavor to so widen the scope of the educational system that there will be machinery competent to prepare a citizen for a commercial career, just as efficient as the methods now employed to equip men for the church, law, medicine, or as officers of the army and navy. The history of educational activity shows a constantly increasing general acceptance of the idea that the schoolroom and the lecturerroom should be devoted to the preparation of scholars and students for a vocation in life. This is the age of industrialism; advanced educationists hear the Macedonian cry from the business world, and prophesy that from now on they will be found ministering to commerce as they have heretofore catered to the professions. And when we look at it squarely, this is not an alarming change — it is, in truth, natural development, making our higher educational system of practical value — bringing it up to date. President James, of the University of Illinois, sees clearly the duty of educationists when he says:

"We must prepare to train leaders in commerce and business and not merely clerks and bookkeepers. We must insist that the college and universities shall turn their attention to training men for the careers of railroading, banking, insurance, merchandizing, as they now do for law and medicine and engineering."

Surprising — startling, even — are his reasons for saying the colleges must make men ready for commercial careers. It is that the present-day captains of industry are woefully incompetent, and he uses our greatest industrial feature by way of illustration, thus: "Look at the condition of our railway system to-day. We have the greatest railways in the world; the fastest long-distance trains; the lowest long-distance freight rate; the ablest railway managers, and yet who will say that conditions are even approximately satisfactory from any point of view? Who does not believe that if our railroad men were better educated and trained as a class we should have a better managed railway system?"

"It has grown clear beyond their abilities to grasp or control. \* \* \* What do the long history of railway bankruptcy (over three-fourths of the railway mileage in this country has passed through bankruptcy in one form or another) and recent consolidation of railways mean except that a majority of the men who have been in charge of railways for the last fifty years have not understood their business? They managed so poorly that bankruptcy finally stared them in the face, in spite of such an abundance of traffic that at times they could scarcely move their trains. Take the whole system of trusts and combinations which is exciting such universal attention. Many are the conspiring causes leading to this marvelous development, economic, social and political. But no one can doubt who studies the question that one of the prime causes is the inefficiency, ignorance, lack of courage, and initiative enterprise of so many of our business men. Statistics show that a majority of the men who take up a business career fail. Messrs. Morgan, Rockefeller, Harriman, Hill, etc., are able men — marvelous men, but they are largely so, relatively speaking, because the average man engaged in business is such a small man. Like his counterpart in any other calling, he is timid, distrustful, resourceless, helpless in the face of a sudden crisis, ignorant, uneducated, untrained, even in his own business. And thousands go from one branch of business to another — failing in all alike. The people perish from lack of knowledge even as they did two thousand five hundred years ago, in the time of the Hebrew prophet."

If statistics count for anything, in no walk of life are there so many incompetents as among

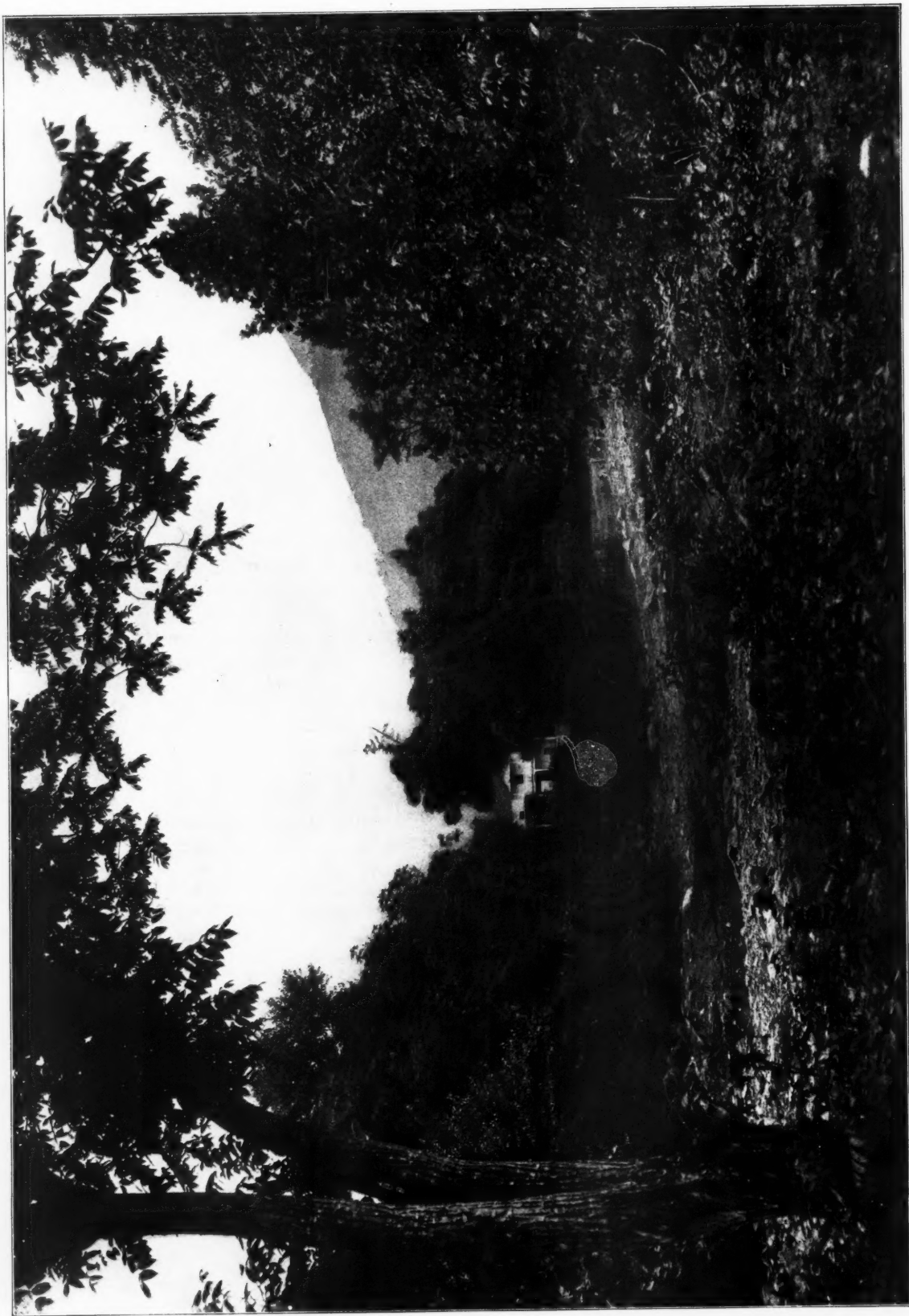


Photo by N. Brock, Asheville, N. C.

Happy the man, whose wish and care  
A few paternal acres bound,  
Content to breathe his native air  
In his own ground.—*Pope.*

Plate by The Inland-Walton Engraving Company.

those who are "in business," and so Doctor James has reason to urge his fellow-educationists to follow the call of duty and reap a rich harvest in results. But he is not advocating the adoption of an untried principle, nor is he crying in the wilderness to a coterie of admiring but "unpractical" teachers. From the center of things commercial — Wall street — there arises a witness to bear testimony to the correctness of Doctor James's contentions. Among our younger financiers there is none who displays more of the earmarks of the student and publicist than Hon. Frank A. Vanderlip, former assistant secretary of the United States Treasury and now vice-president of the Great National City Bank, New York. This gentleman is of the opinion that unparalleled natural resources have helped American business men to achieve a success quite out of keeping with the amount of ability brought to the work. He also believes that in the years to come, the results will have a closer relation to the energy expended and the wisdom displayed. While our resources are far from reaching the complete development common in old-world countries, yet we are traveling in that direction at a rapid rate, and so for obvious reasons Mr. Vanderlip turns to Germany to learn how the coming curtailment of opportunity may best be met. Like investigators along other lines, he finds the source of German commercial greatness is in the extremely practical and thorough school system. He says:

"Any one familiar with the commercial life of Germany and who has seen the successes there built up out of a poverty of resources — successes perhaps not comparing brilliantly with some of our own, until one studies the difficulties that had to be surmounted in achieving them — must perceive there some elements of business ability superior to our own. There has been an astonishing increase of wealth and an enormous expansion in commerce in that nation. No one searching for the fundamental reasons why German commercial progress is relatively so much greater than that of other European nations, will fail to reach the conclusion that one of the greatest factors in that country's development has been the prompt and intelligent use which has been made of the schools. The Germans have to the highest degree made practical application of their learning. They have brought the true scientific spirit to bear upon their every-day problems. Industry and commerce have both profited in the largest degree. To-day we find in that nation, in spite of its lack of natural resources, preëminence in many industrial fields, a striking preëminence in foreign commerce, and a superior intelligence in the administration of finance.

Those successes can all be, in the greatest measure, traced back to the schoolmaster."

From this general treatment of the subject, the tendency of the times and the reasons therefor are plainly shown, and each from his experience and observation can recall instances where a commercial course would have made the path much easier. Business men are anxious that their sons should be better educated than their fathers, and spend with a prodigal hand only to find that notwithstanding diplomas in the arts and sciences, the graduate has to learn the A B C of commercialism, and in doing so forget or unlearn much that was of importance in earning honors in the classics. So far as it goes, this sort of education is desirable, but it does not meet the needs of men who contemplate a business career. It would prove beneficial to themselves and society if they were afforded an opportunity to aspire for the degree suggested by Mr. Vanderlip — that of master of commerce.

While the consular service is maintained at great expense, and is undoubtedly helpful in advancing the foreign interest of many industries, there seldom, if ever, emanates from it a trade-making hint for those in the printing industry. Is this a result of the field being covered completely by our people, or is it due to the authorities not being posted as to the superiority and adaptability of American printing-trade supplies? The possibilities of so important an industry should not be ignored by our national drummers.

#### CRIMINAL TENDENCIES OF DAILY JOURNALISM.

THE New York *Independent*, which retains some of its religious flavor, feels outraged at the criminal tendencies of daily journalism. It is not the mere typographic and journalistic nastiness of the yellows that rouses our contemporary's ire, but the general newspaper disposition to regard the reputation of a man or woman as of little value if its wrecking will but add to the interest of a "red-hot story." In discussing this subject, it is fashionable to denounce the reporter as a cad and excuse the publisher on the ground that he gives his public what it wants and can not be expected to read all the "copy." The editor or publisher is beset with many difficulties, we freely admit, and his errors should be looked on with a charitable eye, but the reporter is still less blamable. His advancement or the retention of his position depends upon his ability to furnish as interesting reading matter as his foremost competitor on opposition papers. It requires more courage and more of the spirit of sacrifice for him to disobey orders and tell his chief that he will not besmirch a character than it does for a news-

paper to take the same stand. The latter has machinery for explanation and defense, as well as the sinews of war to battle for truth and decency, that the low-salaried reporter does not enjoy. Without saying so, the *Independent* understands this, for it talks straight to the proprietors and editors. It asks those functionaries of highly respectable journals like the *Sun* and *Post* of New York, and the *Tribune* and *Record-Herald* of Chicago, if they have done all they can to have their writers uphold a high and strict standard of honor. "If you have," our contemporary goes on, "is there nothing else that you can resort to? You are supposed to voice the opinion and the conscience of the American people. And you must know by now that that opinion and that conscience are getting very tired of this disgraceful buccaneering conducted under the flag of liberty of the press. In our own humble way we have various means of testing the public temper, and we assure you that unless you express and represent it in this matter, it will find some other way to make itself felt."

The "some other way" will be disclosed when an attack is made on the "home of a person unexpectedly powerful, with good, tiger-fighting blood in him, who will turn and take the bloodhound by the throat." Then the "sleek and dignified" proprietor of some American newspaper — perhaps a millionaire and *poseur* in philanthropic circles — will be hustled off to State prison for five or ten years. There is probably no class of business men more liberal or more broad-minded than those who preside over the destinies of our newspapers, and they doubtless think they have struggled mightily against this particular evil. They are not unconscious of the shortcomings of their profession; but neither is the public, and it is not inclined to give so much weight to extenuating circumstances as are newspaper men. The *Independent's* remedy — the striped suit and ball and chain — may not put in its appearance for a long time. When it does — if ever — reform will follow in hot haste, to be sure.

That aside, if the daily press would retain its dearest possession — influence and prestige — it should heed the *Independent's* warning. The public is growing tired of journals that make a feature of gossip verging on slander and ignore opportunities to be educational factors. If the daily press prefers to play the part of gossip-monger, rather than that of teacher, it must expect its outpourings and advice to be treated as the jabberings and vaporings of the neighborhood gadabout and pest. Thus the evil may cure itself — for prestige is vital to the press — even if the *Independent's* "influential man with the tiger-fighting blood" fails to materialize.

Written for THE INLAND PRINTER.

# PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. X.—BY N. S. AMSTUTZ.\*



It was stated in last month's article that the characteristics of Figs. 58 to 65 required special analysis, in order to bring out their predominating features. Such analysis having been undertaken, some results relating especially to the negatives are placed before the reader in this number. The promised micrograms, as microscopic enlargements are sometimes called, of the special tonal qualities found in the several figures, directly at the arrow points, associated with their letter — "S" for the shadows, "M" for the grays and "H" for the high lights, are also included and are placed side by side for comparative study.

It should be understood that these results are shown simply by way of analysis of the engrav-



FIG. 70.—Showing the same engraving used in the November INLAND PRINTER as "Fig. 59," reinserted here to show the tonal regions "H," "M" and "S" referred to in the accompanying article.

ings presented in the last issue, and not as specific criteria establishing definite dimensions of dots for actual practice. Enough can, however, be gleaned from the enlargements which will enable practical workers to form their own intelligent conclusions as to the directions in which improvements can be made. The pertinency of these articles will also become more clearly established by a careful study of the data which will be presented in a subsequent issue in relation to these tests.

Such portions of these data as will be most valuable when collected in the shape of a summary are to be presented in tabular form, the

\* Member of the Royal Photographic Society and Society of Arts, London; and Associate Member American Institute of Electrical Engineers.

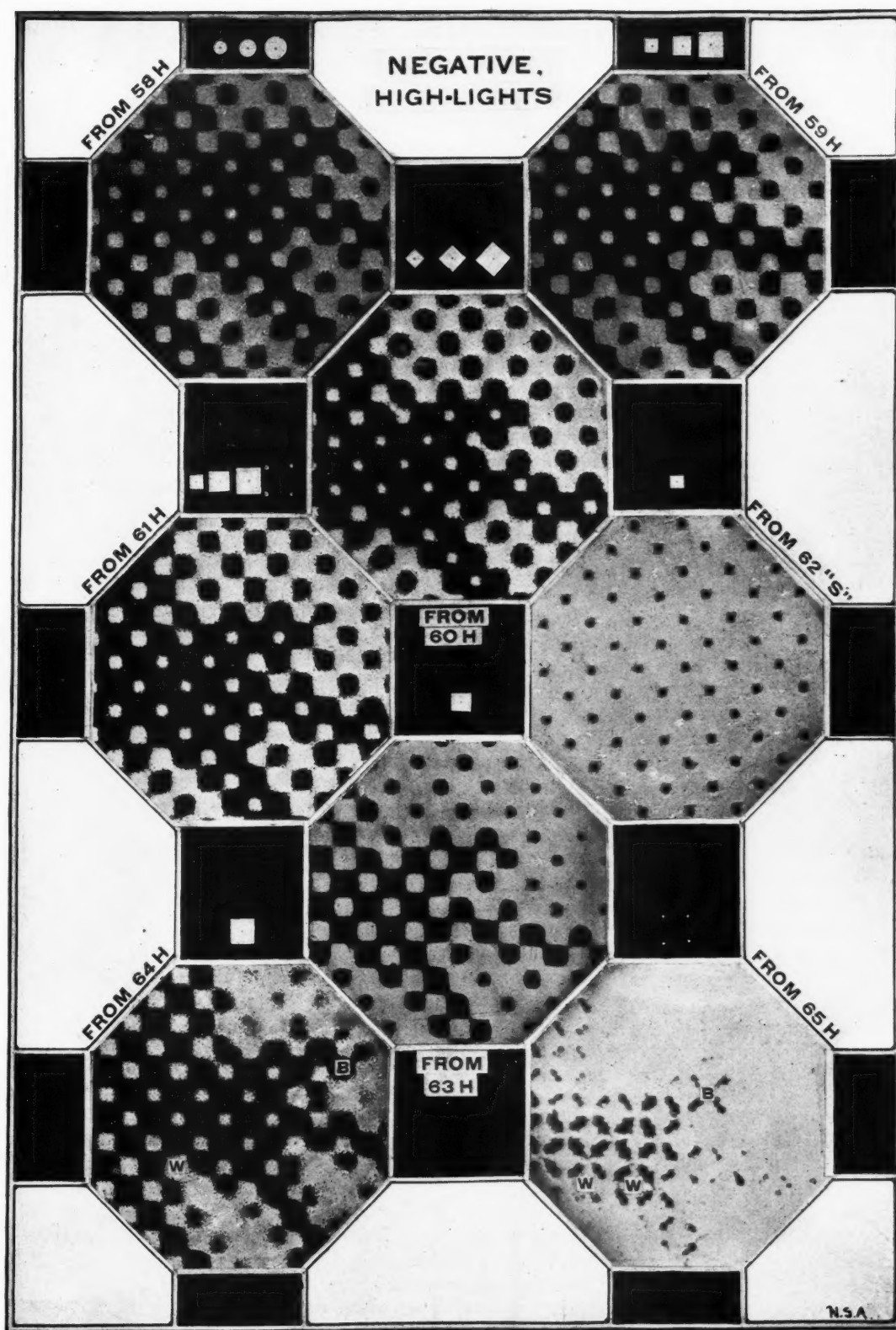


FIG. 71.— Negative, high lights. The stops used are shown in Figs. 66, 67, 68, 69 and 74. The exposures were: Smallest stop, 1 minute flash; medium stop, 7 minutes; largest stop,  $1\frac{1}{4}$  minutes, and special stop, 1 second flash.

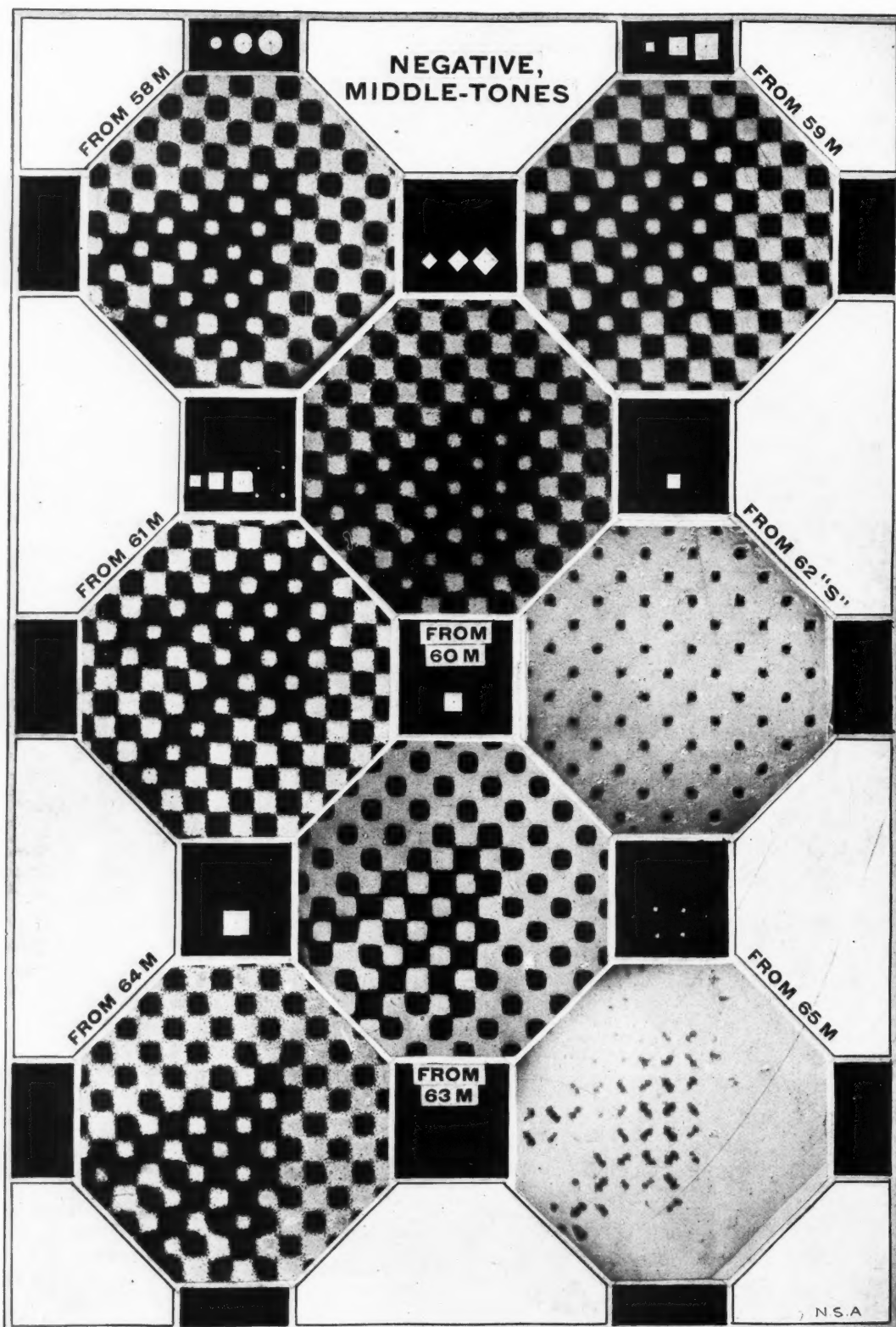


FIG. 72.— Negative, middle tones. The stops used are shown in Figs. 66, 67, 68, 69 and 74. The exposures were: Smallest stop, 1 minute flash; medium stop, 7 minutes; largest stop, 1½ minutes, and special stop, 1 second flash.

prospective analysis will relate specifically to the negatives, enamel prints, etchings and engravers' proofs. No enlargements are given of the enamel prints; their data, however, respecting specific condition will be summarized.

One of the figures used in the November issue is again shown with a new progressive figure number. This duplication is to avoid the necessity of turning to a previous issue to see what portion of the subject analyzed is under consideration. The footnote accompanying the figure is explanatory and its presence will prevent any one being misled by the duplication. The engraved number, Fig. 59, which localized its former position, serves now to link its present use with the first. It is now known as Fig. 70.

The critical examination made of the specimens with a stereopticon microscopic projector, direct microscopic observation under magnifications up to 146 diameters and micrograms, as illustrated in the accompanying engravings, have disclosed some very interesting characteristics, which must be studied in the light of the fact that no cutting was done on any of the negatives.

A consideration of the mathematics involved in the projection of diaphragm aperture images onto the sensitive plate through the screen shows one that there is a change in screen pitch, or lines per inch, from that found in the screen itself. In the case of a 150-line screen having an opening of .00333 inch parallel to the screen lines, the projected image centers are enlarged from .00666" to .00672", changing the 150 lines per inch of the screen to 148.8 on the sensitive plate, with a separation of .3108 inch and a camera extension of 33 inches. In order to turn a screen pitch into lines per inch, it is only necessary to express the decimal as an improper common fraction, taking the integers as the denominator, and 1, with as many ciphers added as there are decimal places, for the numerator. Thus,  $\frac{100000}{666}$ ; and then divide as usual, securing 148.8 lines per inch. This change of lines per inch is independent of the stops used, and depends only on the relation of screen distance to camera extension; the greater the separation and the shorter the extension, the greater the change of screen pitch and lines per inch will be. The change is, however, so small that for practical work, with fine screens, its detail consideration may be omitted.

The lines per inch, diagonal to the screen lines and counted parallel to the sides of the square dots of a 150-line negative, are 106 at a diagonal screen pitch of .00942 inch, and the transparent or opaque portions of a negative having square dots produced under the conditions mentioned, as applying to the specimens shown in Figs. 58 to 69 inclusive, must be read as *diagonal* values of the

parallelism of the screen. Thus, when the dots are joined in the high lights and a transparent opening is as wide as a black square, the width of either one is one-half of the *diagonal* pitch of the screen effect and not one-half of the normal screen pitch.

When the negative opaque square dots of the high lights are the same in size (sides and area) as the screen openings, the percentages will be found as follows: Transparency, corresponding to the black dots of the engraving or printed, page 75, and the opacity twenty-five per cent. Such a negative will show white cross lines, which isolate the opaque dots from each other; they are found to be approximately one-seventh of the diagonal pitch in width. The distance one opaque dot is from its neighbor in a line perpendicular or parallel to their faces is about sixty-five per cent of the diagonal pitch, or almost twice the size of the opaque dots, and nearly the same distance as is found from the center of one screen line to an adjacent one.

If more workers on this side of the water were familiar with the Penrose system of stops and published tables, the consideration of the mathematical side of this subject would not tend to frighten a timid operator, because figures are used in considering the relation of one phase of the subject to another. However, to make the laws of screen distance, camera extension, lens aperture and screen opening more intelligible, without using formulæ and figured problems, it may be stated that using the (A) *same camera extension and aperture* and doubling the separation, halves the lines per inch, or doubling the lines per inch halves the separation. Using the (B) *same extension and lines per inch* and doubling the separation halves the aperture, or doubling the aperture halves the separation. Using the (C) *same extension and separation* and doubling the lines per inch halves the aperture, or doubling the aperture halves the lines per inch. Using the (D) *same lines per inch and aperture* and doubling the extension, doubles the separation, or halving the separation halves the extension. Using the (E) *same aperture and separation* and doubling the extension, doubles the lines per inch, or halving the lines per inch halves the camera extension. Using the (F) *same lines per inch and separation* and doubling the aperture, doubles the extension, or halving the aperture halves the lines per inch.

A consideration of the enlargements from Figs. 58 to 65 inclusive will now be given. Of these Figs. 71, 72 and 73 show micrograms of the negative, high lights ("H"), negative, middle tones ("M") and negative, shadows ("S"). These are enlarged about 40 diameters and are reproduced by 150-line half-tones. Above each

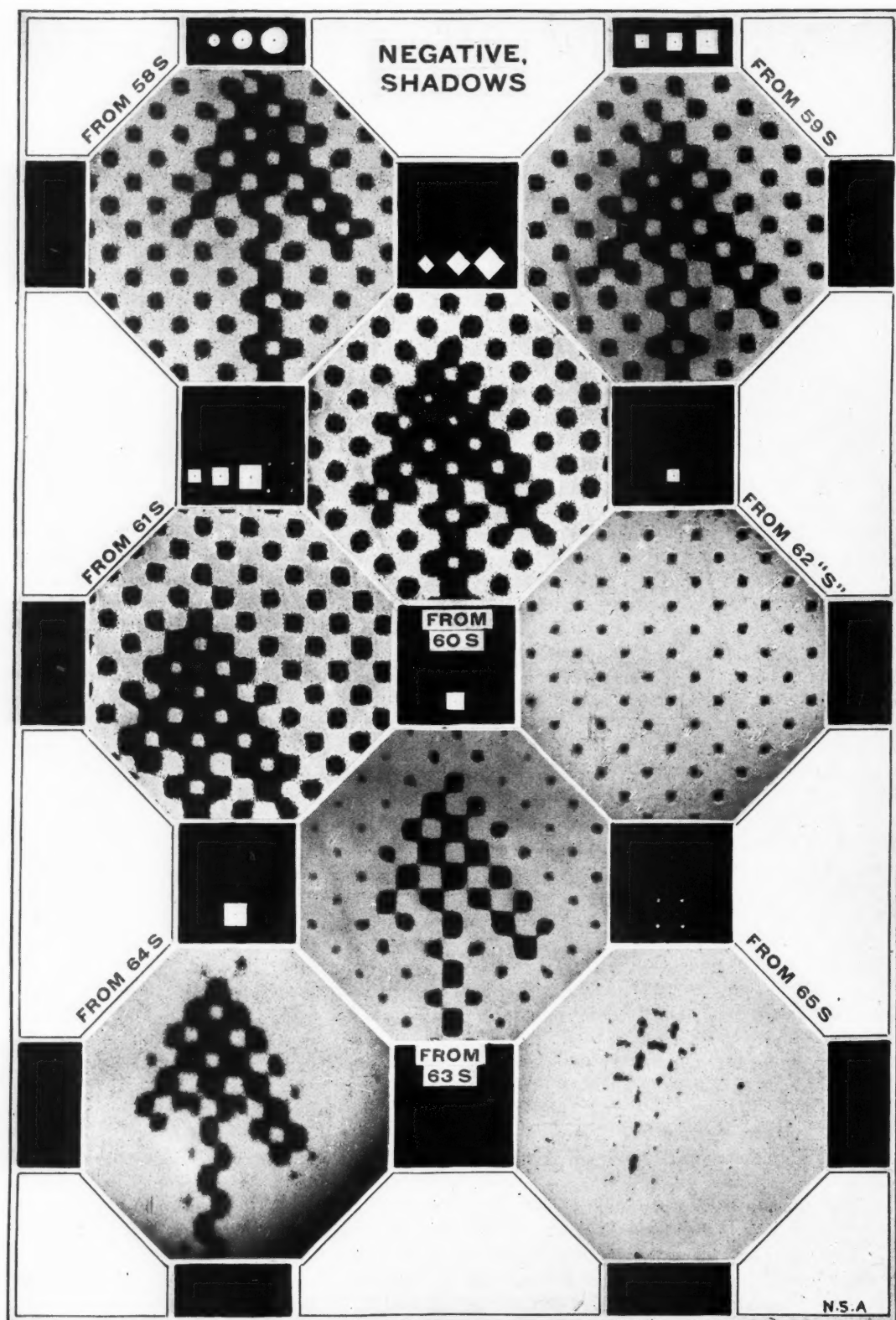


FIG. 73.— Negative, shadows. The stops used are shown in Figs. 66, 67, 68, 69 and 74. The exposures were: Smallest stop, 1 minute flash; medium stop, 7 minutes; largest stop, 1½ minutes, and special stop, 1 second flash.

enlargement is shown the kind, position and number of stops which were used in making the negatives, and the designations "From 58 H," "From 59 H," etc., refer to the originals from which the enlargements were made. The numbers indicate the figure numbers shown in the November INLAND PRINTER, and the letters identify the tonal

exposures affected the plates. In referring to these enlargements, it is important to avoid confusion. To this end, when necessary, the figure number of the group will be used with its distinguishing detail number affixed; thus: Fig. 71-58 H; 71-62 S; 72-60 M; 73-65 S; etc. The second number always linking the enlargement with the originals shown in the November issue, which bore the same designations.

Letters "B" and "W," shown on Fig. 71-64 H and 65 H, link together corresponding areas and also show respectively black and white negative dots, which, obviously, in the engraved and printed page translation will be reversed, the black negative dot becoming a white one and the white or transparent negative representation changing to a black printing relief area.

It is also interesting to note how the 65 H, 65 M and 65 S were affected by the one-and-three-quarter minute exposure of the multiple-aperture stop; these in connection with Fig. 71-64 H, show how the four holes assisted in joining up the corners of the dots of the "61" enlargements. The "64" H, M and S enlargements show how the large aperture affected the formation of the shadow dots and a comparison between 62, 63 and

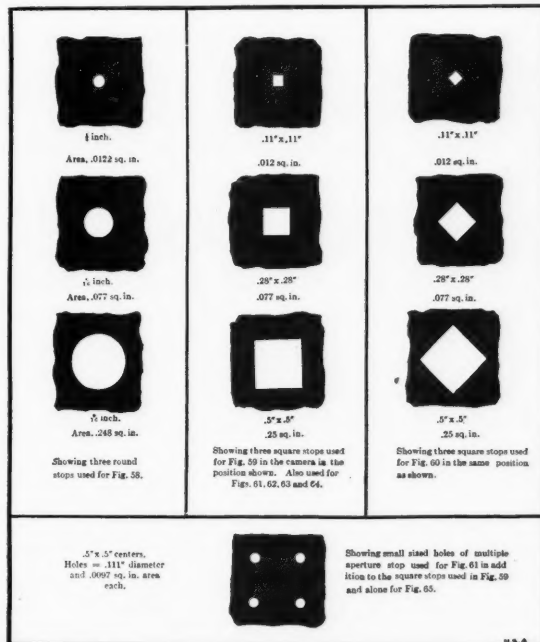


FIG. 74.—Showing the stops used for making the negatives of which Figs. 71, 72, 73 and 87 are enlargements. Originally shown as Figs. 66, 67, 68 and 69. Figs. 71, 72, 73 and 87 are enlarged about forty diameters.

regions to those similarly marked in Fig. 70 of this number and Figs. 58 to 65 of the number referred to.

The arrowheads can be distinguished on the enlargements. When one remembers the comparative exposures, which were one minute for the shadows, seven minutes for the straight or middle tones, one and three-quarter minutes for the high lights and one second special white paper flash for Fig. 61 only, with the multiple aperture stop, the enlargements become more intelligible. These stops are shown side by side in Fig. 74, with their relative sizes, etc., indicated. They were originally shown full size as Figs. 66, 67, 68 and 69.

The "58" round stops and the "60" diagonally placed square stops effect is quite similar, as the tendency is toward round images in both cases, while the "59," "61," "63" and "64," which were made with the square stops of the middle row of Fig. 74, show a better joining up and an improved square shape. Detail figures "62," "63" and "64" show how the dissected

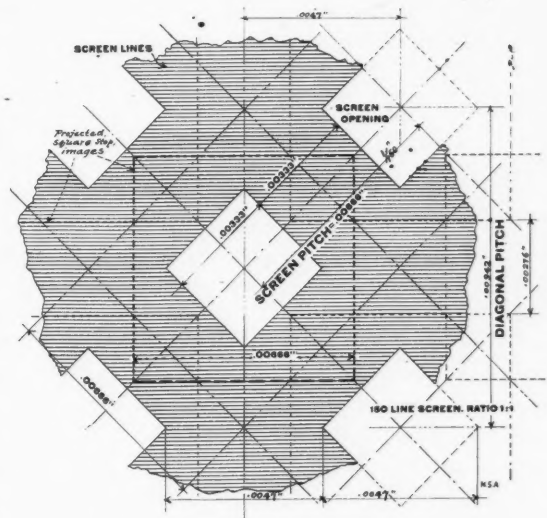


FIG. 75.—Showing the dimensions of a standard screen of 150 lines per inch, having the transparent openings of the same width as the opaque lines, hence a ratio of 1:1.

64 reproductions clearly shows the interrelation of the several stops and exposures, as shown in the composite effect of 59. This is disclosed more in the shadow and middle-tone negatives of Figs. 72 and 73.

Where it is remembered that the white paper shadow flash of 62 S, shown on Figs. 71, 72 and 73, received a one-minute exposure, and in addition seven minutes of 63 S and also one and three-

quarter minutes of 64 S, one is able to form a fair deduction as to how the smallest dots of 62 S became enlarged to those shown in Fig. 73-59 S, of which they are the detail exposures. It is a bit difficult to understand just why the two comparatively weak effects of Fig. 73-62 S and 63 S should produce an isolated black dot of the size shown in Fig. 73-59 S, but not so difficult to grasp this growth in the middle tones of Fig. 72, where 62 S, 63 M and 64 M combine to form the composite exposure of Fig. 72-59 M. The high lights of Fig. 71 also show a characteristic similar to the shadows, for one wonders how it was possible for the combined effect of 62 S, 63 H and 64 H of Fig. 71 to have produced the isolated black dots of Fig. 71-59 H. Fig. 72 shows the same series as Fig. 71, but the reproductions are from the negative middle tones ("M"), enlarged

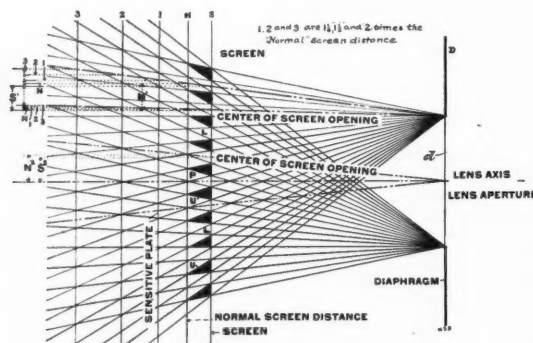


FIG. 76.—Showing the same difference between actual and effective screen pitch ( $S_2$  and  $N_2$ ), whether the beam of light comes from the center or edge of the diaphragm opening. Also showing normal,  $1\frac{1}{4}$ ,  $1\frac{1}{2}$  and 2 times normal screen distances.  $L$ =area of greatest illumination.  $P$ =penumbra or graded shadow area, and  $U$ =umbra or greatest shadow section.

the same diameters. Fig. 73 shows a similar series of the high lights ("H") enlarged to the same extent.

No specific deductions can be made until the entire series of enlargements of the engravings, the engraver's proof and printed-page effects are published in subsequent issues, as manifestly the space available would not permit of all of these enlargements appearing in one issue, hence the final analysis of the predominating characteristics must be deferred for a season.

In the meantime, however, it will be possible for the processman to see what actual negative characteristics are like and to form fair conclusions as to the beneficial effects of certain treatments which will suggest themselves to him.

In order that the optical laws may be laid hold of more fully and their relation to the formulæ of Table No. V, shown on page 222, the diagrams from Figs. 75 to 79 inclusive have been made at no small expense of time, and it is hoped they will materially assist in making the fundamentals of

the photographic optical phases of half-tone work better understood by the practical man and place him on an advantageous plane.

The busy worker must perforce acquire almost all his theoretical knowledge "after hours," so that it is important that he lay a proper founda-

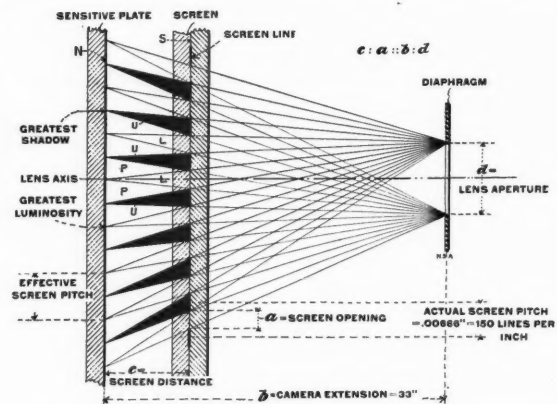


FIG. 77.—Shows the normal screen distance, the symbols representing screen distance, screen opening, camera extension and lens aperture.

tion on which to build what is erroneously called "book knowledge." One must also differentiate in the method of treatment somewhat, because a large majority of readers are practical, strenuously engaged processmen, on whom it would be a reflection as to their every-day adaptability, were one to specifically dogmatize about the various phases of research work as it is applied to investigations in the process engraving field; hence the necessity of presenting the results as thoroughly

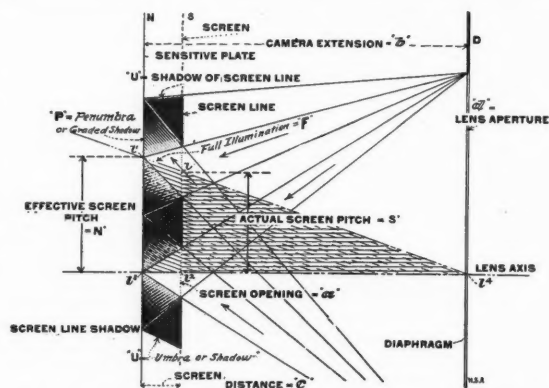


FIG. 78.—Shows the formation of graded screen line shadows and actual and effective screen pitches.

as possible, in such a manner that each worker is allowed room in which to use his own judgment and draw his own conclusions based on his every-day experiences and the data presented as the results of conscientious investigation.

Fig. 75 shows the data relating to a 150-line screen, in which the screen opening is as wide as are the black or opaque lines, hence it has a ratio

of 1:1. The images of a square stop are also shown in dotted lines. As curious as this transposition of a square image projected through a square opening is, twisted 45 degrees from the aperture side, it may be explained by pointing out that adjacent images on the ground glass overlap at their corners, causing a more rapid action in the silver of the sensitive plate at this point than in a position corresponding to the intersection of the two sides of a screen opening; this increase of illumination thus causes a square image to be formed at 45 degrees to the screen opening.

Fig. 76 shows how the same difference in screen pitch is produced, whether the beam of light comes from the center or edge of the lens aperture. The letters  $N^1$  and  $N^2$  refer to the

tion, and the graphic representation of the symbols  $c$ ,  $a$ ,  $b$  and  $d$ , used in the formulae of Table No. V of page 222. The letters  $L$ ,  $U$  and  $P$  are the same as described under Fig. 76. It is well to keep in mind this optical condition, which is so important in the photo-technology of half-toning. The shadow of the screen line is conical and at a point beyond the apex of the shadow the line itself has no more direct effect on the image, but only a passive one, in that the intensity is partly modified; but as stated, no direct effect—direct shadow—is any longer available, just as in the case of an eclipse of the sun, when the observer on the earth is within the conical shadow of the moon a total eclipse results, and if on the other hand the distance between the earth and the moon

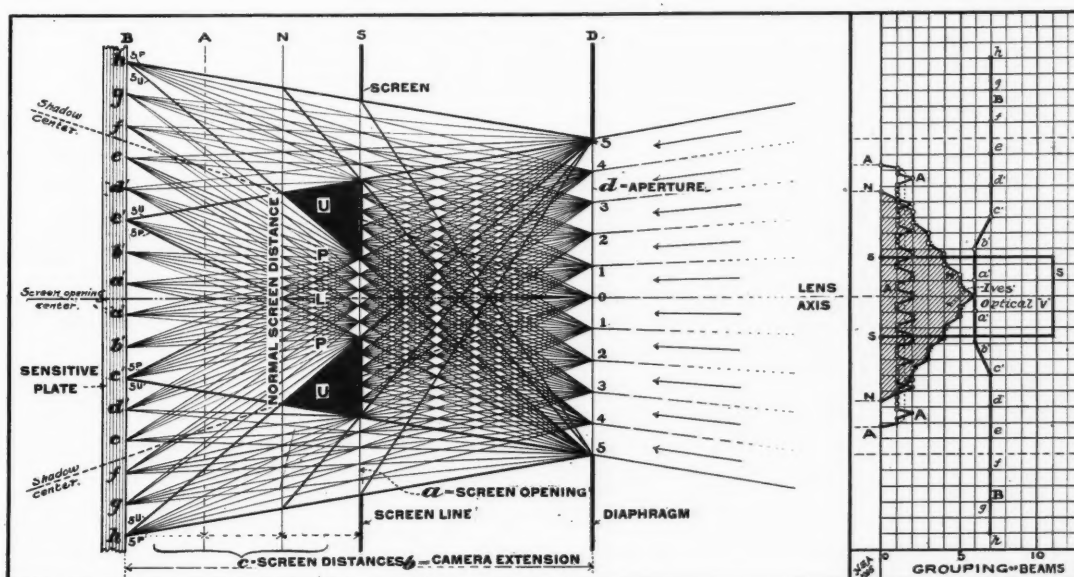


Fig. 79.—Shows the grouping of beams of light in forming graded screen line shadows at normal, twice normal and three times normal screen distance.

effective pitch at normal screen distance and letters  $S^1$  and  $S^2$  designate the screen pitches. In addition, changes from normal screen distance are shown as one and one-quarter, one and one-half, and two times the normal distance by the figures 1, 2 and 3. The letters between the shadow cones indicate the variations in luminosity; "L," the greatest illumination, "P," the penumbra or graded shadow, and "U," the umbra or line shadow. The difference in screen pitch between the actual and effectual is but about four lines per inch less in a 150-line screen at a separation of .879" and a camera extension of 33". A shorter extension and coarser screen would make more difference. D represents the diaphragm, S the screen and N the normal separation.

Fig. 77 shows only normal screen distance, the position of greatest shadow and greatest illumina-

tion is greater than the apex of the moon's conical shadow, it is impossible to see a total eclipse, but an annular one will be seen. If the observer is above or below the conical shadow, then the eclipse will be a partial one, the shadow forming a crescent on the sun's face. In the case of the annular eclipse an observer will see the shadow of the moon smaller than the diameter of the sun, and in consequence observe an annular ring of the sun projecting beyond the moon's shadow. Such a phenomenon exists in the optical projection of an image from a stop opening (the sun) around the sides of a screen line (moon) through screen openings located on each side thereof by an imaginary observer, located at the apex of the shadow, when a total "eclipse" would be noticed if the similitude was carried out to the extent of having a round opaque area of the screen. As the screen

than the stop aperture and a partial "annulus" is seen, as shown by line B in the diagram at the right-hand side of Fig. 79, wherein the portion from  $b'$  to  $b'$  has less illumination than the portions beyond these points. Letters D, S and N represent, respectively, the diaphragm, screen and sensitive plate.

Fig. 78 carries the matter of graded shadows farther and shows shaded areas reaching from the shadow cone apex "U" to the apex of the cone of greatest luminosity "F." The differences of the lines per inch on the screen S, and the sensitive plate N, are also shown by two right-angled triangles, the distance between points  $l$  and  $l^1$  showing the change of screen pitch when  $l^1$ ,  $l^2$  represent the camera extension and  $l^2$ ,  $l^3$  the screen distance. The letters D, S and N refer to the same parts wherever used.

Fig. 79 shows graphically how the beams of luminosity from d, group themselves around the apex of the illumination cone L, and gradually reduce in number as the shadow cones U are approached, when considered on the plane of normal screen distance N, also how they distribute themselves at twice and three times this normal distance at A and B.

The line N with curve N shows the formation of the Ives optical "V." This diagram will, it is believed, show to processworkers important optical phenomena with which many are not now familiar.

The aperture is shown uniformly illuminated by assumed beams of light at 0, 1, 2, 3, 4 and 5; 0 stands on the lens axis and the numerals appear above and below it. The disposition of the beams on the sensitive plate is shown comparatively by letters  $a'$ ,  $b'$ ,  $c'$ ,  $d'$ ,  $e$ ,  $f$ ,  $g$  and  $h$  occurring above and below the lens axis. Beams can proceed from 5 through all the screen openings and proceed to 5 U and 5 P, in their course producing L and P through the partial intervention of the screen lines, and where the lines predominate to suppress the beams, shadows (U) are formed. This diagram does not show quantitative values of the beams as to luminosity, but it does show how they group themselves on each side of the illumination cone L. The actual shadow conditions, as well as the effects of diffraction and irradiation require, for their analysis and observation, special laboratory appliances, constructed for this specific purpose. It is hoped these may be investigated in the near future.

(To be continued.)

PHOTOGRAPHIC contact prints in black or sepia D'Nunzio paper in various sizes of the Brock pictures which appear in this number and in past numbers of THE INLAND PRINTER may be obtained through The Inland Printer Company. Prices on application.

Written for THE INLAND PRINTER.

### QUALITY OR QUANTITY?

BY ARTHUR E. TAYLOR.



S in so many other affairs of life, the question comes up in the printing business whether our efforts shall be in the direction of quality or quantity. For those in the craft who are endowed with an artistic temperament the matter is settled out of hand — they could no more settle down to a dull routine of work on a dead level of characterless mediocrity than they could change their personalities. For them each different job presents an opportunity to put in it a certain amount of individuality, and their product is a part of their personality. To them a large part of their reward is the satisfaction that comes from work well done. Should it appear to a mercenary plodder that the pecuniary reward of the artist in the craft seems somewhat inadequate, in the humble judgment of the writer any commiseration on the subject would be largely wasted, for the artist printer's daily round of employment carries with it a joy and a satisfaction that the mere making of money will never produce.

But to a vast majority of the craft, those who are in it simply as a money-making proposition, it becomes a question for serious consideration — whether to do a rather ordinary class of work and do quantities of it or to essay a very much higher grade of custom and be content with doing less but at a higher rate. While there is much to be said on both sides of this question, it seems to the writer that financially the advantage in most instances lies somewhat with the larger quantities of the ordinary grade of production. But it must not be understood that by the term ordinary grade "sloppy" work is meant. There is a certain class of work that can be and is done satisfactorily by the average printer; this work requires no keen artistic discrimination, no nice selection or matching of colors to insure harmonious results — it represents that large division of commercial stationery, forms, blanks and other plain work, which if done neatly and accurately is satisfactory for every requirement of the customer. This work, entailing as it does a minimum of loss of time in the submitting of proofs and the consequent small amount of charges in the composition, and also the facility with which it is passed through the pressroom makes it possible for it to be produced at a less expense than is the case in the higher grade of work. Aside from the feature of the smaller cost of manufacture, it is probable that the aggregate cost of the stock used in the ordinary grade of work will range somewhat greater than distance is increased the shadow becomes smaller

that used by the same general equipment employed on more artistic work. As the percentage of profit added to the cost of stock is one sure source of revenue, this helps to throw the advantage with the cheaper grade of work.

The ordinary grade of work as compared to the high art quality has in it so much less of exacting requirements the opportunities for going wrong are correspondingly reduced, making the loss by spoilage less on the cheaper grade of work.

In addition to the saving in the cost of labor, there is a certain advantage that the ordinary grade of work has over the more difficult kind in the ease with which stock may be secured. Dealing almost exclusively with the standard every-day materials, many of the annoying delays are eliminated that are incident to procuring stock sold only by those houses who represent the manufacturers in their own territories. This is especially true of cover-papers that are to-day made in almost endless variety of grades, colors and finishes, and it is not always easy to match the sample that the exacting customer considers precisely what his particular job requires.

In point of cost of equipment there is not such a wide divergence between the office fitted to do the regular run of work and that equipped to turn out work of a higher order of excellence; yet, generally speaking, it is easier to keep a shop well filled with the ordinary work than it is to build up a sustained, even trade of printing that appeals to discriminating customers only. The fixed charges being practically the same in each case, as a general proposition the indications would seem to point to the every-day run of work as being the most profitable.

If it is decided what grade of work is to be your forte, stick to it. If you make plain work your line of trade do not let the seeming profit of an especially difficult job tempt you to seek it. Let the high-class work go to the art printer — he knows how to do it, and while he may make some money on it, it will not probably be much more than you would lose if you tried to turn it out, and then on the other hand you can have the satisfaction of knowing that you can make more money from the plain work than your high-art competitor could on the same work with his more painstaking and higher-priced workmen.

#### AN UNLUCKY TRANSMUTATION.

"George, I'm going to take a brief vacation."

"What's wrong?"

"Why, I wrote that that fiery Kentuckian, Cunnel Saunders, has a head that is none too large for the brain that fills it."

"Well?"

"The intelligent compositor has changed 'brain' into 'bran.'"—*Cleveland Plain Dealer.*

#### NEW ELEMENT DISCOVERED.

Consul R. S. S. Bergh, of Gothenburg, reports the discovery of a new element by a Swedish scientist. He writes:

It is reported that J. R. Rydberg, professor in physics at the university in Lund, Sweden, has a new theory about chemical elements. In working on the same he came to the conclusion that there must be an element having less atomic weight than any element heretofore known, in fact, only a small fraction of the atomic weight of hydrogen. It is further stated that such an element, the electron, was known before, but that Professor Rydberg has discovered that it does not consist of any separate kind of material. It is thought that the consequences of this will be very important, and will lead to the discovery that metals are not simple elements but are composed of electrons. It will follow, also, that electron — as the new element is called by Professor Rydberg — is a universal gas, which at all events forms an atmosphere which prevails throughout our solar system. It is also expected that the new discovery will lead to full scientific explanations of many things which up to date have remained doubtful or unexplained, as, for instance, the magnetic storms in connection with the sun-spot periods, the northern lights, the terrestrial magnetism, etc.—*Consular and Trade Reports.*

#### COMPREHENSIVE.

Some "home-made" advertisements are quite amusing when they get into print, says an exchange. Here is the soul-thrilling announcement of an enterprising Nova Scotia merchant just as he keeps it standing in his own town paper:

A. B. FORREST,

Dealer in

Soft and Hard Coal, Ice Cream, Wood,

Chocolate Caramels and Tar Roofing,

Lime, Cement, Perfumery, Nails,

Putty, Spectacles, and

Horse Radish.

Plumbing, Gas Fitting and Undertaking in all its Branches.

Hides, Tallow and Maple Syrup. Fine

Gold Jewelry and Silverware,

Salt, Glue, Codfish and

Gent's Neckwear,

Steam Fitting and Fire Extinguishers, Undertaker and

Confectioner.

Diseases of Horses and Children a

Specialty.

—*Printers' Ink.*

#### HOW IT IS DONE.

We always enjoy and look for something curious in non-technical descriptions of the processes of newspaper production. We were therefore not disappointed in opening a copy of the summer number of the quarterly paper of the Church Army, wherein is given an illustrated account of the working of the Army printing-office at Cowley, near Oxford. When the writer gets to the machine room, he says the big rotary machine on which the *Church Army Gazette* is printed is the pet of the whole establishment. He then goes on: "The paper unwinds into the machine, a broad clean strip. Once fairly in the clutches, it is pulled to and fro, rolled on by inky rollers, and out it comes the other end, printed and folded, at the rate of 10,000 copies per hour." The italics are not those of the writer.—*Printers' Register.*



FAIRY TALES

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Written for THE INLAND PRINTER.

# INSERTING HALF-TONES IN STEREOTYPE PLATES FOR PERFECTING PRESSES.

BY FRED W. JAMIESON,

Secretary, the Post Publishing Company, Leavenworth, Kansas.



**I**N most of the hundreds of newspaper offices where the web perfecting press has supplanted the flat-bed, the publisher has long since encountered the difficulty of reproducing half-tones satisfactorily by the stereotyping process. This of course applies particularly to the publisher of the small town daily.

The big dailies long ago solved the problem of printing half-tones satisfactorily, but the men who have accomplished the feat are either too busy or are not inclined to impart their information for the benefit of the fellows who are still printing smudgy half-tones or leaving them alone altogether.

We are using a Goss Tandem perfecting press and recently decided to issue a special edition, which must of necessity be copiously illustrated and preferably with half-tones. Outsiders who had seen "inserting" done, gave us a vague idea of the manner in which a half-tone plate is inserted in the stereotype plate, and it was left to our mechanical force to experiment, and the result is a very satisfactory and simple manner of doing the work which gives excellent results.

The publisher who has a perfecting press requiring only one plate for each page has a big advantage over the fellow who must duplicate his

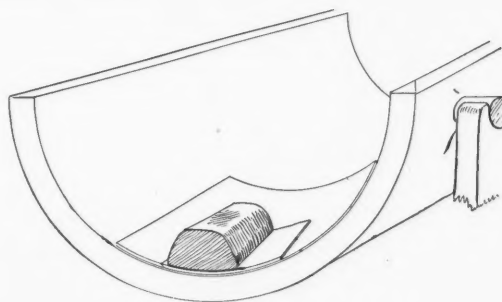


FIG. 1.—Showing method of bending plates.

pages, for the latter must have duplicate half-tones. The method of inserting half-tones in use in this office is so simple and so cheap that we feel an obligation to impart the details of the work in as simple a manner as possible to brother publishers who have never tried the work. Any pressman or intelligent stereotyper can do this work, and the materials required cost but a trifle.

The first step, of course, is to bend the zinc or copper plate to the same curvature as the turtles

or curved stereotype plates. This is not done, however, until the cut has been stereotyped in its proper place in the form. In making the matrix of a page with a half-tone in it we always take the plate off its base and put it in the form on a metal base — we use common plate bases. It is built up to the required height, a little over type-high, with dry cardboard backing. Then the wet flong is laid over the form and beaten or rolled in the usual manner, and before shoving into the steam table we cover the cut evenly with a piece of smooth, light cardboard. This gives it a little more impression.

When the form is drawn out of the steam table, take the cut out and bend it in the following man-

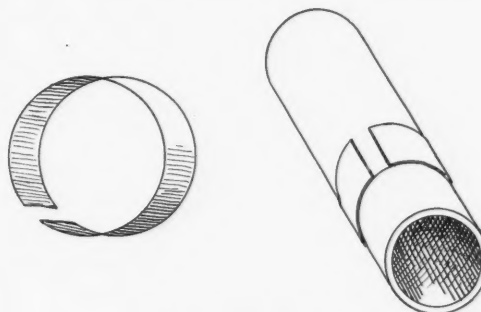


FIG. 2.—Showing ring and method of bending.

ner: Clean out the casting-box and lay a piece of heavy cardboard in it and place the cut face down on this cardboard, which protects the face of the cut. Be sure to have the cut face down and laid so that when bent to conform to the curvature of the box the curvature will be from the top to the bottom of the cut. Now take a short block of well-seasoned hard wood which has had its face evenly planed off to a curvature corresponding to the curve of the box, and placing this on the back of the cut, give it a few blows with a heavy hammer or mallet and the plate will easily bend. When you think it is curved about right, remove the cardboard and lay the plate in the box and see if it is true. Copper plates are difficult to bend if the job is attempted with the plate as it comes from the platemaker. We found it necessary to remove the temper, which is easily done by heating the plate to a cherry red over a blue gas flame and then quickly dropping it into cold water. This makes the plate pliable and does not injure the half-tone stipple.

The next step is to solder several tin rings to the back of the plate. These are made from strips of heavy tin, 2 inches long and  $\frac{1}{2}$  inch wide. These can be formed into rings by bending around a small piece of gaspipe or an old bolt, as shown in Fig. 2. Choose a piece of pipe or bolt large enough to allow a small gap in the ring when it is bent.

A supply of these rings can be made and kept on hand.

Now take an old knife and scrape the plate clean in large spots at the four corners, and in the middle if the plate is a large one. To these scraped plates apply a little soldering acid. This is made by allowing some scraps of zinc to dissolve in 5 cents' worth of muriatic acid. Don't inhale the fumes, and keep putting in zinc until the color is clear and the acid no longer attacks the zinc. This amount will last a long time.

Now take a common tinner's soldering iron and heat it quite hot, so that it will quickly melt

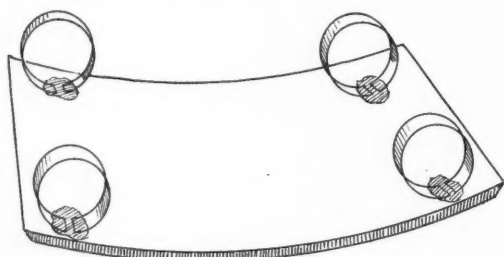


FIG. 3.—A plate ready to be inserted.

solder. If it is a new one it must first be tinned. This is done by heating it hot, scraping the point down smooth and clean with a file or knife-blade and then rubbing the iron down into a lump of sal ammoniac, which can be purchased at any drug store for 5 cents. Drop some solder on the sal ammoniac and rub the hot iron into this, turning the iron over and over, and in a moment or two it will be nicely coated with solder. It is now "tinned" so that molten solder will cling to the point of the iron. If the iron gets overheated or "burned" it can be retinned in the same manner. We heat ours in the fire under the metal-pot.

Having a good hot iron and the rings ready, it is but a few minutes' work to complete the job. Brush a little soldering acid over the ring where it gaps open and hold it, gap down, on one of the clear places on the back of the curved cut. Now get a little solder on the point of the hot iron by holding it against a stick of solder. Then press the point of the iron over the gap in the ring and the solder will immediately flow off and adhere to the ring and the plate, making a perfect union. It is even better when a little solder is rubbed onto the plate first and the ring set on to this coat of hot solder and then soldered from inside as at first.

There is a little knack to this work which is easily acquired. The principal requirement is a hot iron, well tinned.

When all the rings deemed necessary have been put on, their purpose becomes quite obvious. The matrix, bearing the impression of the cut,

is put in position in the casting-box and the curved plate is placed in its own impression. The lid of the box is then brought down, and naturally it strikes on the rings and forces them down, at the same time forcing the plate into its position in the matrix so firmly that when the "pour" is made no metal can run under the face of the cut if it is accurately curved. The box is then tilted up and the stereotype metal poured in the usual manner. When the stereotype plate is removed from the box it will be found that the half-tone is neatly and firmly imbedded in the face of the plate and at just the right height. Sometimes a thin skim of metal will get onto the face of the cut where the curvature was slightly imperfect. This can be easily picked off with the point of a knife.

Some pressmen use a different method, whereby little pegs held in place by sealing-wax take the place of the rings. Plates inserted in this way, however, frequently pull off in the press.

It would appear as though a plate inserted near the top or bottom of the page would not stay in place. We found it necessary in some instances to support the cut in its place before the lid came down, by putting a little paste on its face and then pressing it into place in the matrix. If the lid of the box is lowered carefully it will not displace these cuts. Fig. 4 is a sectional view of the casting-box, showing the plates in position on the matrix. Fig. 5 shows the lid locked down and the rings compressed, holding the plates firmly in place.

Half-tones inserted in this manner will print beautifully. After the run is off and it is neces-

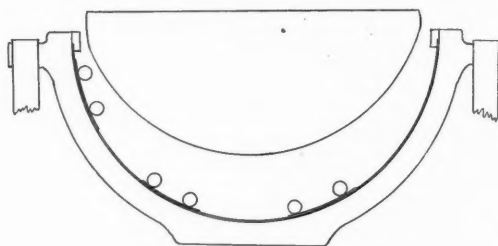


FIG. 4.—Sectional view showing plates in position.

sary to remelt the stereotype plate, take a rag saturated with gasoline and wash the cuts thoroughly and when dry dust into them a little powdered plumbago. This will prevent metal from sticking to the face of the cuts while they are in the molten metal in the pot. The cuts, when freed, will float on top of the metal and can be fished out and rubbed clean, when hot, with a thick rag. It is not a bad idea, after soldering on the rings, to wash the face of the cut clean and dust with plumbago. This will prevent the sticking of any thin skim of metal that may get under the cut.

All this takes a great deal more time to tell

than it does to do the work. After a little practice a stereotyper should be able to curve his plate and attach the rings in three or four minutes.

Zinc cuts of exceptional hardness should be bent while heated quite hot. An 85 or 90 screen gives the best results for inserted half-tones on the ordinary press, but we have printed screens as fine as 100 to 130 mesh very nicely.

We believe our method of bending the plates is original and it is certainly more satisfactory

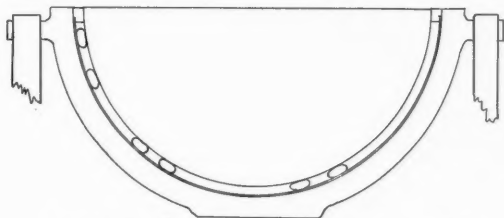


FIG. 5.—Sectional view showing effect of lid locked down.

than the use of tinner's rollers, which usually give an imperfect curve.

It is a good idea to leave white space at the top and bottom of the cut in the form so that a ridge will be raised in the matrix, forming a better lodgment for the plate later.

#### DOOLEY ON INK—HALF STINK, HALF PERFUME.

"No, sir, as Hogan says, I care not who makes th' laws or th' money iv a counthry so long as I run th' presses. Father Kelly was talkin' about it th' other day. 'There ain't annything like it an' there niver was,' says he. 'All th' priests in this diocese together preach to about a hundhred thousand people wanct a week, an', he says, 'all the papers preach to three millyon wanct a day, aye, twenty times a day,' he says. 'We give ye hell on Sundahs an' they give ye hell all the time,' he says. 'Tis a wonderful thing,' he says. 'I see a bar'l iv printers' ink goin' into a newspaper office, an' it looks common enough. A bar'l iv printers' ink, a bar'l iv linseed ile an' lamblack, with a smell to it that's half stink an' half perfume. But I tell ye if all th' dinnymite, lyddite, cordite, an' gun cotton in the worruld wuz hid behind thim hoodies there wudden't be as much disturbance in that bar'l as there is in th' messy stuff that looks like so much tar,' he says. 'Printers' ink! A dhrop iv it on wan little worrud in type,' he says, 'will blacken th' fairest name in Christendom or,' he says, 'make a star to shine on th' lowliest brow,' he says. 'It will find its way into millyons iv homes an' hearts an' memories, it will go through iron dures an' stone walls an' will carry some message that may turn th' current iv ivry life it meets, fr'm th' Imperor iv Chiny to th' baby in th' cradle in Hannigan's flat,' he says. 'It may undo a thousand prayers or start a millyon. It can't be escaped. It could dhrag me out iv me parish house to-morra an' make me as well known in Pekin as I am in Halstead sthreet, an' not as fav'rably. To-day th' pope may give me no more thought thin he gives 'Kelly, th' Rowlin' Mill Man.' To-morra he may be readin' about how great or bad I am in the *Popylo Romano*. It's got Death beat a mile in levelin' ranks.'

"'Yes, sir,' says he, 'th' hand that rocks th' fountain pens is th' hand that rules the worruld.'"—P. F. Dunne.

#### MARK TWAIN WANTS IT SIMPLIFIED.

ADDRESS DELIVERED AT THE ANNUAL DINNER OF THE ASSOCIATED PRESS.



I AM here to make an appeal to the nations in behalf of the simplified spelling. I have come here because they can not all be reached except through you. There are only two forces that can carry light to all the corners of the globe—only two—the sun in the heavens and the Associated Press down here. I may seem to be flattering the sun, but I do not mean it so; I am meaning only to be just and fair all round.

You speak with a million voices; no one can reach so many races, so many hearts and intellects as you, except Rudyard Kipling, and he can not do it without your help. If the Associated Press will adopt and use our simplified forms and thus spread them to the ends of the earth, covering the whole spacious planet with them as with a garden of flowers, our difficulties are at an end.

Every day of the three hundred and sixty-five the only pages of the world's countless newspapers that are read by all the human beings and angels and devils that can read are those pages that are built out of Associated Press dispatches. So I beg you, I beseech you—oh, I implore you—to spell them in our simplified forms. Do this daily, constantly, persistently, for three months—only three months—it is all I ask. The infallible result? Victory. Victory all down the line. For by that time all eyes here and above and below will have become adjusted to the change and in love with it, and the present clumsy and ragged forms will be grotesque to the eye and revolting to the soul.

Then we shall be rid of phthisis and phthisic and pneumonia and pneumatics and diphtheria and pteradactyl and all those other insane words which no man addicted to the simple Christian life can try to spell and not lose some of the bloom of his piety in the demoralizing attempt. Do not doubt it. We are chameleons, and our partialities and prejudices change places with an easy and blessed facility, and we are soon wonted to the change and happy in it. We do not regret our old yellow fangs and snags and tusks after we have worn nice fresh uniform store-teeth a while.

Do I seem to be seeking the good of the world? That is the idea. It is my public attitude; privately I am merely seeking my own profit. We all do it, but it is sound, and it is virtuous, for no public interest is anything other or nobler than a massed accumulation of private interests.

In 1883, when the simplified spelling movement first tried to make a noise, I was indifferent to it; more—I even irreverently scoffed at it. What I needed was an object lesson, you see; it is the only way to teach some people. Very well; I got it.

At that time I was scrambling along, earning the family's bread on magazine work at 7 cents a word, compound words at single rates, just as it is in the dark present. I was the property of a magazine, a 7-cent slave under a boiler-iron contract. One day there came a note from the editor requiring me to write ten pages on this revolving text: "Considerations concerning the alleged subterranean holophotal extemporaneousness of the conchylaceous superimbrication of the ornithorhynchus, as foreshadowed by the unintelligibility of its plesiosaurian anisodactylous aspects."

Ten pages of that. Each and every word a seventeen-jointed vestibuled railroad train. Seven cents a word. I saw starvation staring the family in the face. I went to

the editor, and I took a stenographer along, so as to have the interview down in black and white, for no magazine editor can ever remember any part of a business talk except the part that's got graft in it for him and the magazine.

I said, "Read that text, Jackson, and let it go on the record; read it out loud." He read it: "Considerations concerning the alleged subterranean holophotal extemporaneousness of the conchylaceous superimbrication of the ornithorhynchus, as foreshadowed by the unintelligibility of its plesiosaurian anisodactylous aspects."

I said, "You want ten pages of those rumbling, great, long summer thunder-peals and you expect to get them at 7 cents a peal?"

He said, "A word's a word, and 7 cents is the contract; what are you going to do about it?"

I said, "Jackson, this is cold-blooded oppression. What's an average English word?"

He said, "Six letters."

I said, "Nothing of the kind; that's French, and includes the spaces between the words; an average English word is four letters and a half. By hard, honest labor I've dug all the large words out of my vocabulary and shaved it down till the average is three letters and a half. I can put one thousand two hundred words on your page and there's not another man alive that can come within two hundred of it.

"My page is worth \$84 to me. It takes exactly as long to fill your magazine page with long words as it does with short ones—four hours. Now, then, look at the criminal injustice of this requirement of yours. I am careful, I am economical of my time and labor. For the family's sake I've got to be. So I never write metropolis for 7 cents, because I can get the same money for city. I never write policeman, because I can get the same price for cop. And so on and so on. I never write valetudinarian at all, for not even hunger and wretchedness can humble me to the point where I will do a word like that for 7 cents. I wouldn't do it for fifteen. Examine your obscene text, please; count the words." He counted, and said it was twenty-four. I asked him to count the letters. He made it 203.

I said, "Now, I hope you will see the whole size of your crime. With my vocabulary I would make sixty words out of those 203 letters, and get \$4.20 for it; whereas for your inhuman twenty-four I would get only \$1.68. Ten pages of these skyscrapers of yours would pay me only about \$300; in my simplified vocabulary the same space and the same labor would pay me \$840. I do not wish to work upon this scandalous job by the piece; I want to be hired by the year." He coldly refused.

I said, "Then, for the sake of the family, if you have no feeling for me, you ought at least to allow me overtime on that word 'extemporaneousness.'" Again he coldly refused. I seldom say a harsh word to any one, but I was not master of myself then, and I spoke right out and called him an anisodactylous plesiosaurian conchylaceous ornithorhynchus, and rotten to the heart with holophotal subterranean extemporaneousness—God forgive me for that wanton crime; he lived only two hours.

From that day to this I have been a devoted and hard-working member of the heaven-born institution, the International Association for the Prevention of Cruelty to Authors, and now I am laboring with Carnegie's Simplified Committee, and with my heart in the work.

Now then, let us look at this mighty question reasonably, rationally, sanely—yes, and calmly, not excitedly. What is the real function, the essential function, the

supreme functions of language? Isn't it merely to convey ideas and emotions? Certainly. Then if we can do it with words of fonetic brevity and compactness, why keep the present cumbersome forms? But can we? Yes.

I hold in my hand the proof of it. Here is a letter written by a woman, right out of her heart of hearts. I think she never saw a spelling book in her life. The spelling is her own. There isn't a waste letter in it anywhere. It reduces the fonetics to the last gasp—it squeezes the surplusage out of every word—there's no spelling that can begin with it on this planet outside of the White House. And as for the punctuation, there isn't any. It is all one sentence, eagerly and breathlessly uttered, without break or pause in it anywhere. The letter is absolutely genuine—I have the proofs of that in my possession. I can't stop to spell the words for you, but you can take the letter presently and comfort your eyes with it. Here it is:

Miss ——— dear freind i took some close into the armerry and give them to you to Send too the suffrers out to California and i Hate to truble you but i got to have one of them Back it was a black oll woole Shevyott With a jacket to Mach trimed Kind of Fancy no 38 Burst measure and passy mentery acrost the front And the color i woodent Trubble you but it belonged to my brothers wife and she is Mad about It I thought she was willin but she want she says she want done with it and she was going to Wear it a Spell longer she ant so free harted as what i am and she Has got more to do with That i have having a Husband to Work and slave For her i gess you remember Me I am shot and stout and light complected i torked with you quite a spell about the suffrars and said it was orful about that ertquake i shoodent wonder if they had another one rite off sceine general Codision of the country is Kind of Explosive i hate to take that Black dress away from the suffrars but i will hunt around And see if i can get another One if i can i will call to the armerry for it if you will jest lay it asside so no more at present from your True freind.  
i liked your  
appearance very Much.

Now you see what simplified spelling can do. It can convey any fact you need to convey; and it can pour out emotions like a sewer. I beg you, I beseech you, to adopt our spelling, and print all your dispatches in it.

#### WHOSE FAULT WAS IT?

It is dangerous sometimes for a journalist to write in parables. For instance, the London correspondent of a Manchester paper sent the other day a humorous account of the renewing of the hands of the great clock of parliament. It ran thus: "A well-known character, who has lived in Westminster all his life, and is familiarly known to many Londoners as 'Ben,' underwent a serious operation this morning. As Westminster Hospital was too full to allow of him having a bed, the operation was carried out by two doctors in the open air, and in the presence of a large crowd. Both of Ben's hands were taken off—successfully and rapidly. A new pair will be provided for him." The news editor put this item in a prominent position among the day's painful occurrences, next to a paragraph headed "Maniac Kills Seven," and gave it the following headline: "Operation in the Open Air—Big London Crowd Watched Man's Hands Taken Off."—*Printers' Register*.

THIRTY-ONE ideas for letter-head designs for 50 cents—this has reference to "Specimens of Letter-heads, No. 2," published by The Inland Printer Company. Send for a copy.

Written for THE INLAND PRINTER.

## FLOATING CITIES AND THEIR NEWS SERVICE.\*

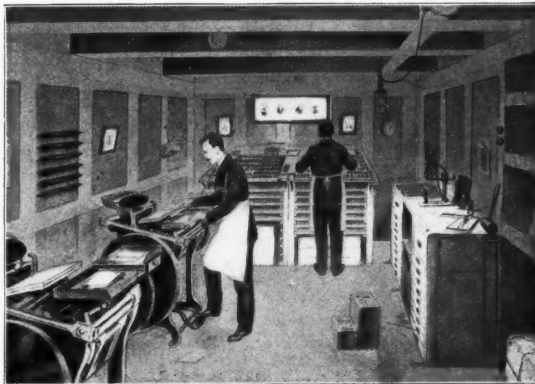
THE PRINT-SHOP ON THE SEA.

BY NICK J. QUIRK.



HE iconoclastic hammer of scientific progress has destroyed another ideal of the seeker for solitude who, until recently, could "flee from the madding crowd" and isolate himself from the doings of the world for a few days at least, far out on the bosom of the broad Atlantic, secure from the metallic tick of the stock tape, the political quarrels of nations, baseball news and the latest morsel of society scandal.

That one place for mental rest exists no longer, for it has been invaded by Marconi's wireless telegraph system so that an Atlantic liner is in constant touch with the



OFFICE OF THE "CUNARD DAILY BULLETIN."

market, the Associated Press and the world's affairs in general. Even yellow journalism penetrates the traveler's retirement and though lacking red, blue and "yaller" headlines, it is none the less a chip of the old block so popular with the masses in our cities. Here the broker no longer escapes the stock quotations, the fleeing banker the cry of pursuers or the prizefighter his mouth contests, for the "Wireless" transmits and receives everything that can be printed in a daily newspaper. While many war-ships publish papers at sea mainly relating to official duties, they are scarcely regarded as newspapers, and it remained for the Cunard Steamship Company to inaugurate the first daily newspaper ever printed on board ship. The S.S. Etruria of this line, famous for the shuttlecock regularity of her voyages, which seldom vary more than three hours from her schedule, was chosen for the experiment, and a creditable though brief account of passing events was printed in a little pamphlet of four pages called the *Cunard Bulletin*. So popular proved this service that similar papers were established on other ships of that line, though greatly improved, and the paper was enlarged, until now the more important ships of the company publish a handsomely dressed paper of thirty-two pages containing the latest news, current illustrations and a strong line of advertising.

The title now reads *Cunard Daily Bulletin*, with sub-heads for "Marconigrams Direct to the Ship."

It seems wonderful to receive news at sea resolved from the wandering air and caught on a needle-point, items of importance flashed from the stations at Poldhu in Cornwall or Siasconset, Nantucket, the ethereal waves

carrying them picked up by the ships' operators, and their stories transposed for the editor in his floating sanctum. Leaving the pruning shears of this important person, the copy is rapidly set by the "comps." and proof submitted to the editor. After correcting, it is run on two presses, folded and delivered to many passengers before they leave their berths.

Like other dailies ashore the *Bulletin* does not depend on daily happenings alone, for the average reader wants other matter in his paper than bald news; so the contents are varied by stories, articles on miscellaneous topics, puzzles and even poetry.

The *Cunard Daily Bulletin* is printed on fine coated paper and a collection of the successive issues is valued as a souvenir of the trip.

When the new express steamers *Lusitania* and *Mauretania* are in commission next year their equipment of devices for safety, speed and news-gathering will be a revelation to the public, and remind one of Bellamy's dream of "Looking Backward."

The two ships will be the largest, fastest and most luxuriously furnished ever planned or realized, besides remarkable as being the heaviest portable objects on the earth. Their seventy thousand horse-power turbine engines will be a leading attraction for even laymen, as they are the largest ever constructed and will drive these 790-foot ships, each having four propellers, at the railroad rate of speed of thirty miles per hour.

To safely dock these ships, which will draw thirty-seven and one-half feet of water, the United States Government is dredging a new channel at New York which will be forty feet deep, two thousand feet wide and eight miles long.

It will be called the Ambrose Channel, and be the most brilliant waterway at night in the world. The red and white floating gas-buoys on each side of the fairway, light-ship, beacons and range lights will cost \$320,000 to install, and will form a lane of light spectacular in its impression to the vision of the stranger approaching the harbor at night.

## HIS FIRST HUNDRED-DOLLAR BILL.

The world was mine, my heart stood still —  
I owned a hundred-dollar bill,  
I drew it from the bank that day;  
They cashed the check I got in pay  
For weary days of irksome toil,  
For hoeing, plowing up the soil,  
For milking cows, for mowing hay,  
For doing anything they'd say.  
And now I have a million; yet —  
That happy moment I regret —  
The moment when I felt the thrill  
From that first hundred-dollar bill. — *The Brooklyn Eagle*.

## A RED-HOT WEEKLY.

At Brighton and at Blackpool a tug has appeared and attracted thousands of people to the sea front by a splendid display of fireworks; then, when the excitement was at its height, a large set piece, forming the words: "Read the *Weekly Dispatch*," burst into view, a flight of rockets went up, and the tug steamed away. — *Progressive Advertising, London*.

## OVEREDITED.

The official organ of Kiangsu, the *Nan-yan-kwang-pao*, ceased to appear on August 9, but by the order of the Viceroy the paper will resume publication. For economical reasons the services of eight editors were dispensed with. — *Shanghai Mercury*.

\* Copyright, 1906, by N. J. Quirk.



From painting, copyright, 1906, by Nick. J. Quirk.  
AMBROSE CHANNEL AT NIGHT, 1907.  
(A PRINT-SHOP ON THE SEA.)

## CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### WHAT IS A WILY SNORE?

To the Editor: CORINTH, MISS., October 17, 1906.

In a recent write-up of a millinery display in one of the stores in this city I wrote an article, proof of which is enclosed. The copy was as the proof reads, except in the paragraph about the capture of the bird. I had it, "and but for the snare of some wily Bushman, etc.," and the compositor set it as shown in proof. It passed the proof-reader unnoticed and created no end of amusement at our expense, also at the expense of the advertiser.

Thinking it good enough to print I send it to you.

KENNETH F. BEERS, PUBLISHER,  
*The Daily Corinthian.*

### RARE AUSTRALIAN BIRD EXHIBITED AT RUBEL'S.

Not so many months ago a rare Argus pheasant of brilliant plumage enjoyed the freedom of a far-away Australian thicket, and but for the wily snore of some rude Irishman, might yet have done so.

However that may be, this beautiful specimen of ornithology, measuring six feet from tip of wing to tip of wing and six feet from beak to tip of tail, is on exhibition at Rubel's store, and is well worth the seeing.

The commercial value of this bird is measured by the number of its quills, which sell for 75 cents each.

### A NEW DEPARTURE.

Have salt within yourselves and peace one with another.—Mark 9:50.

To the Editor: NEW YORK, N. Y., Nov. 12, 1906.

A number of employing printers of New York met during the month of November, 1906, to discuss the general situation of their trade—after the last grand effort of the Typothetæ to restore the ancient patriarchal order of business life. It was freely conceded that this militant organization had utterly failed in its endeavors and had left many of its followers in a state of distraction. Even the most passionate defenders of the Bourbon-policy of the Typothetæ, which culminated in the haughty refusal of its officers to receive a workingmen's committee of conciliation, recognize its defeat. The most prodigal expenditure of money could not raise a non-union reserve army wherewith to defeat the army of union workingmen. The eager youngsters who had been mustered into the service of the Typothetæ mostly played hide-and-seek with their foremen and "the devil" with types and machines.

The question was asked whether it would be better to drop the militant organization and to form a new one

for peaceful ends, or to fall into stolid pessimism and to leave the promotion of trade interests to others. The minds of the average employers appeared disabused and freed from false conceptions and wrong understandings of the situation. Therefore their hearts were opened, and they gave evidence that common sense—that is, the individual sense for the common weal—had not vanished. Fear and care, the parents of selfishness, had merely darkened their judgment, and, these clouds being dispelled, they resolved to try again and to organize a new employing printers' body for the advancement of prosperity and peace within their craft. This is a new departure in America, which elevates the printers upon a higher plane than they have stubbornly held for forty-five years. Now let us see whether the author of our religion will redeem His promise, "Blessed are the peacemakers." I am sure that even the Methodist Book Concern knows by this time the biblical truth, "Where envying and strife is, there is pi\* and evil work."

### NEW METHODS.

The first proposition was that the new society should follow the lines of the existing board of conciliation between the newspaper publishers and the union. However, it was conceded after some consideration that this cumbersome and costly machinery could and would not guarantee peace in the workshops. Modeled after the English act of arbitration, it imposes on the parties to a collective contract the duty of submitting their disputes to arbitration. This may be quite useful in the trenchant questions of throwing up existing or forming new contracts. But great convulsions do not come often, and therefore the English plan is of limited usefulness and doubtful in operation. From 1896 until 1901 only 113 cases came before the English boards of conciliation, 80 were settled and 33 left to strike.

Besides, there is a ludicrous clumsiness and expensiveness connected with such a board of conciliation. Some time ago the German newspaper publishers of New York had a dispute with their men on the question of how large an output should constitute a fair day's work. The commissioner of the board, Mr. Driscoll, and the vice-President of the international, Mr. H. Miller, had to travel from the Far West and stop in New York during the period of the session. The officers of the local unions, with their witnesses, as well as the complainant publishers, had to lose several days. Passionate speeches were made by the interested parties. Long-winded dissertations on the merits of the case were presented by the experts. In the meantime, the gentle Rt. Rev. Dr. Potter had to devote his precious hours to the study of the mysteries of the craft, just to learn about as much of the difficulties of composition as any boy knows after a year of apprenticeship. Finally, the Bishop rendered a decision which the compositors took home with a grin, and then they did as they pleased. What is an arbiter's verdict without a power to enforce its obligations? Looking at these proceedings in a satirical mood, they remind one of the celebrated process about the ass's shadow in the ancient city of Abdera. It is time that our people discard the fiction that workshop justice must be preserved by outsiders who know nothing about workshop life and are ignorant of trade custom and the intricacies of mechanical manipulations. Nobody but the men employed in the trades can establish trade justice. Let us have the courage of our convictions.

### A BETTER WAY.

What the printers—nay, what all skilled trades—need is an authority established by their representatives

\* The text says "confusion" = pi.

domiciled within their midst to settle disputes under existing contracts in the American way, *in the presence of complainants and defendants*. Employers and their officers as well as employees are apt to disregard common rules, and there must be a recognized board within the reach of any injured member to lodge his complaint. How can an incited pressfeeder or an excited compositor or a wronged employer call together in his behalf a national board of conciliation? After we have a common rule we want no arbitration, but justice for all with malice toward none. The absence of trade courts to decide disputes arising from labor contracts in the presence of all concerned makes futile all efforts toward elimination of what is termed class hatred. The one-sided organs of justice, instituted by the trade-unions themselves, are well-meant efforts toward a good end. But although their decisions are in most cases reasonable from their viewpoint, they are the ever-sprouting source of that acrimony which embitters even good union employers, and there are many who feel in their hearts as workingmen feel, although they own plants.

The daily intercourse between the workingmen themselves, as well as their individual and corporate dealings with foremen and superintendents, is fraught with bickerings and quarrels. The wide scope which unionism gives to evil inclinations develops the bad traits of the human character, and invariably exaggerates trifles to appear like principles. Instead of calm discussions there is acrimony of speech and temper that often degenerates to persecution and violence. Union grievance committees are pestered with complaints of ignorant and selfish men, who creep under the union shield to cover sinister ends and petty animosities against their own fellow workingmen. Employers unwilling to appear in labor courts in which they have no part, are handled as if they were evil intentioned from the start. Foremen, being nothing more than human beings with likes and dislikes, can not please all their union friends and be just to their employers. Circumstances compel the most of their class to act the part of the steward described in Luke 16: "What shall I do? for my Lord taketh away from me the stewardship. I can not dig. . . . I am resolved what to do, that when I am put out of the stewardship, they may receive me in their houses." Who will deny that the foreman is the scapegoat of all deviltries perpetrated by low-minded workingmen in the name of the union?

Union executive boards are fully aware of the difficulties of unionism arising from its abuse by ignorant men. But they must put up with internal difficulties as long as their unions are compelled to be mainly militant organizations. Suffering from the modern mania of curing all social difficulties by legislation, they try to meet the evils arising from the defects of human nature by enacting rules upon rules. Thus it comes to pass that there are a legion of shop rules which hamper friendly intercourse. That government is the best which governs least, is an adage which applies also to trade governments. If statute books could improve mankind, then the Talmud must have made angels of those who believe in it. It has at least a million of rules regulating everything that has occurred in human life for several thousand years.

Is it necessary to call attention to the crop of misery that grows on the morass of our business life without common justice? Pettifoggery and one-sided justice incite retaliation. Everybody wants to get square with everybody, and nobody is square because there is no common measure of squareness. Journeymen, foremen and employers are harassed and outlawed without meeting their accusers eye to eye. Employers blacklist journeymen and foremen, throwing their families into distress without

compunction. Laborers boycott employers, and are often led to acts which their officers deplore, saying: Such is war. Capital punishment—that is, the penalty of death in the business sphere of life—is without compunction pronounced. Coteries of employers as well as employees fairly enjoy to undo their adversaries. And all of these people claim to be animated by some high motives which sanctify their acts.

When bitterness of speech and feeling lead to crimes, which are in most cases unprovable, then the victims of their self-created business conditions look to our established courts for redress. Injunctions are provided and set aside, according to the likes and dislikes of judges. This is because our legal system has not at all developed the statute on labor contracts, while it has produced a most wonderful array of laws on mercantile contracts. At least a million of pages are filled with rules and decisions pertaining to the exchange of commodities. About ten pages treat on the exchange of labor. The ancient Roman spirit still prevails which treats labor contracts as a subdivision of the law regulating contracts on the hire of chattels, animals or lands. As if men were hired like machines!

This view of the labor contract was sufficient for the Romans, and is, perhaps, sufficient for a farming population. But it will never do for an enlightened industrial people, because the object of the labor contract—mechanical skill, etc.—is attached to the person of the party of the second part. The employer wants the "virtues" of the employee in the sense of I Cor. xii, and the statutes should not treat the exchange of human virtues like the exchange of land or animal virtues. A God-forsaken philosophy—that of the *laissez-faire* school—has tried to talk it into the heads of the "common lot" that this Roman view imparted some dignity to the producing classes. They did not see it, and trade-unionism grew together with a cloud of rules and regulations through which a fair-minded employer can no longer see the object.

Although lawyers and statesmen, overshadowed by the English political economy of the past century, have neglected the labor contract, it must be as evident to them as it is to the plain man that the labor contract is for the masses of people the pivot of existence. What are the varied, elaborate, complicated, intricate contract laws for the exchange of commodities to the working classes? Nothing. Generations come and go without ever coming in contact with them. But their whole life and the welfare of their families hinge on the labor contract, and yet the law has no sense for their most urgent needs. Is it a wonder, then, that the workingmen, finding themselves neglected by State and Church and left to the mercy of bosses, formed close unions to defend their rights? That, like a herd of persecuted horses, they stick their heads together and kick with their hind hoofs at whomsoever approaches them?

By this time all civilized countries have conceded the collective contract as a social necessity. If, then, the powers that be have not provided for trade courts to decide disputes arising under collective contracts, what remains? Self-governing people must help themselves and establish these courts by virtue of their inherent right to govern themselves. Besides, the history of industry proves that outsiders—that is, rulers, priests or politicians—can not meet the manifold exigencies of industrial life. The State can only set the forms of justice. None but the trades themselves know what is right and wrong in their province. Would any one of us printers intrust the New York Legislature with the task of regulating the life in the print-shop?

At this point, then, must begin the labors of the peace-

makers in the printing trade. Without seeking their own, they must provide a representative body whose delegates meet the delegates of the workmen's union for the purpose of declaring the law—that is, forming the collective contract. Then both parties must elect an equal number of printers, who meet at stated times to try all cases of disputes under the rules. Then the employers and labor unions retire as the voting people retire from the political field after election. If every complainant is obliged to hand in a written statement of his case two-thirds of all grievances will disappear. There is to be no arbiter. Two chairmen from both classes govern the sittings. Let them first endeavor to settle each case by persuasion, then in regular form, but only at the presence of an equal number of judges from both camps. Inability to agree on a verdict is deemed equal to a dismissal of the case. Upon insistence of the parties, a new court may be constituted, as we often select a second or third body of jurymen to try the same case over again. Of course, the formation of a superior court must be held in view.

If the New Yorkers succeed in planting this "mustard seed," it will grow to be a tree whose branches will cover the United States, and that through its own innate worth. Because, firstly, the seed comes from Him above, "who is not the author of confusion, but of peace." Secondly, because the seed falls into a people which seems to be by nature endowed with the qualities needed for good self-government. Thirdly, because the unions as bodies and the individuals composing them will find themselves much better off than they were ever before. Certain is, that even if the present movement should fail, another generation will settle the labor difficulties in this, the only possible manner in a democracy.

HENRY W. CHEROUNY.

#### KEEP YOUR MONEY.

There is so much pleasure in running a newspaper that some editors are refusing money as a reward for their services. Here is the voice of a Kansas editor, which fairly gurgles with the joy he feels to work without money. "It takes wind to run a newspaper. It takes gall to run a newspaper. It takes a scintillating, acrobatic imagination and a half dozen white shirts and a railroad pass to run a newspaper. But money—heavens to Betsy and six hands round, who ever needed money to run a newspaper? Kind words are the medium of exchange that do the business for the editor—kind words and church social tickets.

"When you see an editor with money, watch him. He will be paying bills and disgrace the profession. Make him trade it out. He lives to swap. Then when you die, after having stood around and sneered at this Jim Crow paper, be sure and have your wife send in for three extra papers by one of your children and when she reads the generous and touching notices about you, forewarn her to neglect to send 15 cents to the editor. The editor knows it and what he wants is heartfelt thanks. Then he can thank the printers and they can thank the grocers.

"Don't worry about the editor. He has a charter from the State to act as a doormat for the community. He'll get the paper out some way or other and stand up for you when you run for office, and lie about your pigeon-toed daughter's wedding and blow about your big-footed boys when they get a \$4 a week job, and weep over your shriveled soul when it is released from your grasping body, and smile at your giddy wife's second marriage. He'll get along. The Lord only knows how, but the editor will get there somehow."—*Kansas Exchange*.

Written for THE INLAND PRINTER.

#### LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



THE printing trade throughout the Kingdom is slacker than usual at this season, and, with the exception of a few towns, the reports from the various printing centers are depressing. Compositors and letterpress machine men are the worst sufferers, the percentage of unemployed in these sections being seven per cent greater than last month. On the other hand litho printers are fairly busy, electrotypers and stereotypers are doing good business, while bookbinders are fully employed in turning out orders. The reports from the papermaking centers also describe trade as being very brisk.

THERE are signs that the qualified success attending the struggle for the eight-hour day in the United States is looked upon by British printers as an incentive to them to follow suit, and there is little doubt but that the London Society of Compositors will make the granting of an eight-hour day their next demand, and probably, too, in the near future; at least signs are not lacking that point very strongly to this conclusion. There is little doubt that if the compositors enter on an eight-hour campaign, they will have the support of the machine minders, who have a grievance against the employers owing to the off-hand manner in which they were treated a few months ago over the Hampton affair. That the eight-hour day in the printing trade in this country will be established at an early date, is the opinion of all who know the undercurrents of the trade, and it is also well known that many of the London employers would not object to the reduction of the hours of labor.

OTLEY, the home of the British printers' engineering industry, is threatened with a labor trouble, for a communication has been received from the Secretary of the Amalgamated Society of Engineers by the Master Printers' Federation at Otley, stating that the workpeople are asking for an increase in the standard rate of wages by 50 cents per week—from \$7 to \$7.50—and a reduction in the working hours from fifty-four to fifty-three. Recently there has been a great improvement in the printing-machine industry at Otley, and the bulk of the shops are at present engaged in working overtime. It is possibly this fact that has led to the demand being made by the men. It is pointed out by the masters that, although an improvement in trade has been effected, it is only after considerable anxiety and hard work on the part of the principals, who kept the men in employment when times were bad. They also state that although the price of raw material has considerably increased, there has been no corresponding increase in the price of the finished article, and prices are now cut almost to a minimum. An advance of 50 cents per week was conceded in 1890 after a lengthened strike. Advances since then have been made to individual workmen according to merit. The display compositors of Birmingham also consider that their wage of \$7 per week is too low, and they are agitating for an increase to \$7.50, which, they say, would be a reasonable remuneration. A ballot paper has been issued to the compositors affected, and an overwhelming majority were in favor of the demand being enforced. The master printers have not yet replied to the demand of the men, but it is quite expected that they will refuse any advance at this time, as trade is not in a flourishing condition in the district just now.

BOSS CROKER, who is at present living in Ireland, has brought an action against the Amalgamated Press, Ltd., of

London, in respect of an alleged libelous statement made concerning Mr. Croker in the *London Magazine*, published by that firm. Messrs. Carr & McCay, the Dublin agents of the firm, have also been served with a writ. The plaintiff, in his affidavit, says he desires, in addition to recovering damages, to restrain the defendants and their agents from publishing certain gross and defamatory statements concerning him, under the heading "Tammany in England." The statements in question were made in an article in the *London Magazine* for October, and he says they were utterly false and unfounded. He also says he never derived any money from his connection with any democratic organization in New York, save and except salaries in respect of the different offices he held in the civic administration of that city. Mr. Croker also denies that he ever received money as bribe, blackmail, etc. Heavy damages are claimed. The Amalgamated Press, Ltd., is one of the Harmsworth concerns.

A FEATURE of the year is the annual excursion of the London machine minders, which this year was to Yarmouth, and seven thousand holiday-makers traveled to that busy fishing center, the railway company putting special trains at their disposal. At Yarmouth a concert and ball was held, the profits going to the superannuation fund, and two large halls were filled to their utmost capacity. When the first of the excursions took place, there were only six pensioners on the superannuation fund, each receiving \$4.25 per week; at the present time there are 122 receiving \$5.90 per week, which is creditable to the members of this society.

THE various technical classes are resuming their labor for the winter session, and those devoted to the teaching of typographical students in London are increasing in number and improving in their capacity for teaching the principles of the trade. Some years ago technical typographical training was very much in the background, but now the youth who is desirous of learning the intricacies of his profession is offered the choice of a number of excellent training schools, among them being the Polytechnic, the Borough Polytechnic, St. Bride Institute, Aldenham Institute, Camberwell School of Arts and Crafts, and other institutions, while process engravers are specially catered for at the Bolt Court School, which is under the care of the London County Council. Each of these institutions has a custom of printing the specimens of work done by the students during each session, and issuing it, bound in portfolio form, and it is remarkable how good the generality of the display composition and presswork is.

EACH of these institutions has a somewhat ceremonial opening of its session, by having a special meeting, to which prominent men in the trade are invited, and speeches are made. At the opening of the Camberwell School of Arts and Crafts, the other evening, Mr. Walter Hazell, the head of the firm of Hazell, Watson & Viney, addressed the students, and in the course of his speech made some interesting remarks about American machinery, saying, among other things, that British printers should not be so jolly well satisfied with themselves. When they looked at what American and German brains were doing, especially American, it appeared there was a great deal of opportunity for more brains in the printing art in this country, and for a greater desire for their cultivation to be shown on the part of the young men of England at the present time. Where did they find the greatest development in new machinery? Did they find it in this country? He was afraid not. He was sorry to say his own firm had spent as many thousands of pounds on American machinery during the last ten or twelve years as they had spent hun-

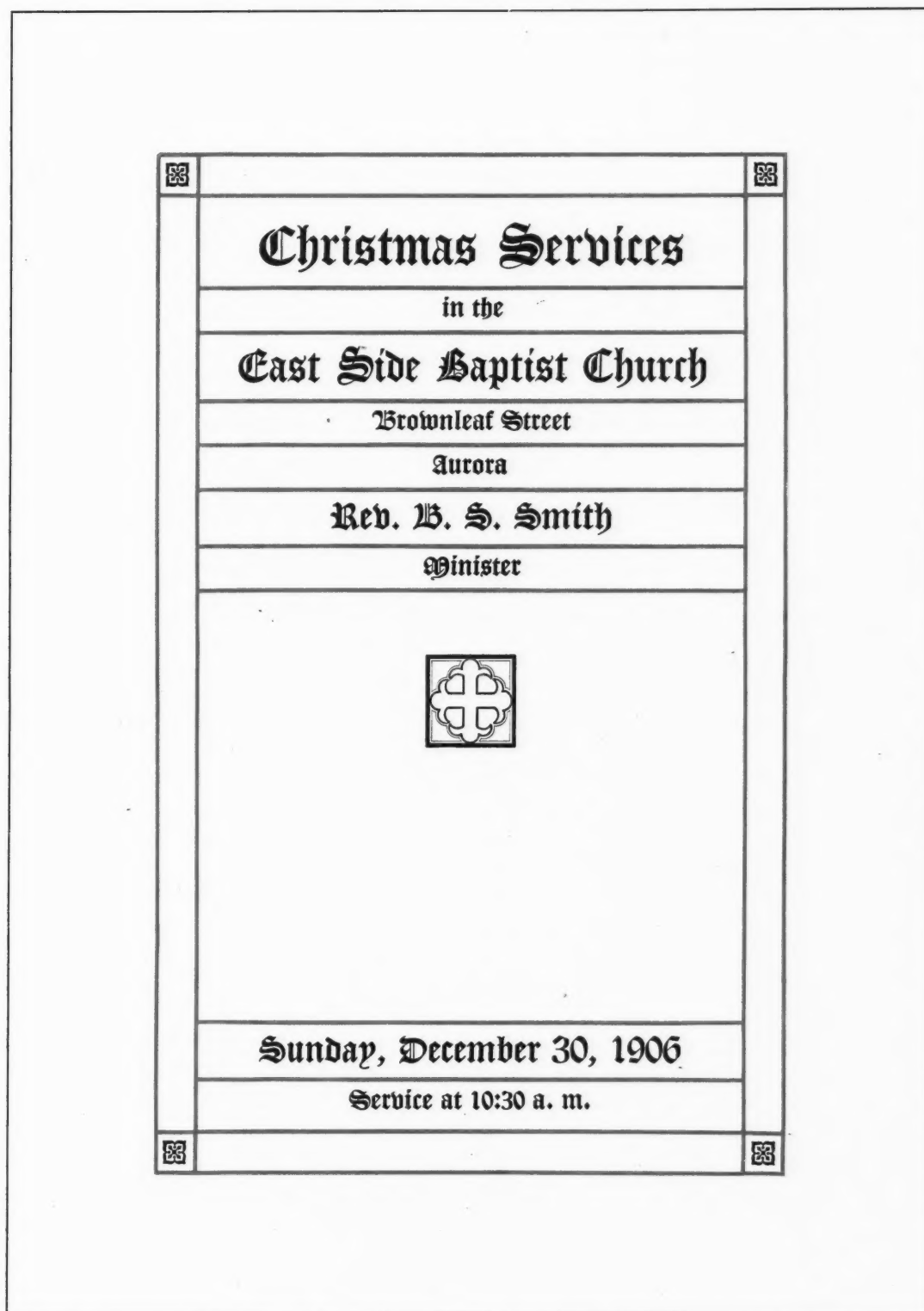
dreds or fifties on English machinery. Why was that? It was not a question of cheapness; far from that. It was a question of the amount of brains that an American inventor put into his work. They paid dearer for American machinery, and the difference was the money they were willing to pay for the peculiarly alert American brains. Pretty good for a Britisher, and very complimentary to American engineers.

ALTHOUGH the "too old at forty" craze is taking hold in England to a great extent, it fortunately has not yet led to the extermination of the experienced workman by those firms that have the sense to know the value of a long experience of the printing trade. There are many instances of long service on the part of workmen, and the other day Mr. William Marsland, a compositor, completed his fiftieth year of active service in the office of the *Huddersfield Examiner*. In recognition of his long and faithful services he was presented with a Malacca cane walking-stick, with a suitable inscription. The occasion was also celebrated at a special meeting of the "chapel" at the *Examiner* office, when a resolution was passed, tendering hearty congratulations to Mr. Marsland on the completion of fifty years' service, wishing him many happy returns of his seventieth birthday, and expressing the hope that he would live long to enjoy the rest he had so well earned.

THE efforts of the London working printer to alleviate the trouble of his less fortunate brother take a variety of forms, and he is indefatigable in getting up schemes to raise money for some charitable object or other. Among other institutions supported by London printers there is a fine Convalescent Home at Limpsfield in Surrey, where any unfortunate member of the trade may recuperate amid lovely surroundings on the top of the chalk downs. This home has had an addition made to it recently, and a new dining hall and other buildings were opened the other Saturday afternoon by Alderman Evan Spicer, a prominent papermaker, and chairman of the London County Council, after which Mrs. C. J. Drummond, wife of the chairman of the committee, unveiled a tablet commemorating the completion of the new central block. During the few years that the Caxton Convalescent Home has been in existence it has received over one thousand five hundred patients, ninety per cent of whom have been permanently restored to health.

THE new Musical Copyright Act, which came into force a few days ago, bids fair to put a stop to the nefarious practices of the pirate printer and those who sell the product of his press. Already the first prosecutions under the act have taken place and the results have justified the hopes of the music publishers that they had at last obtained a measure which would be sufficient to stamp out what has too long been a grave scandal in the open defiance of our copyright laws. In one day twenty-five arrests were made, and a conviction obtained in each case. In many instances the offenders were fined the maximum penalty of \$24 for the first offense, and as the hawkers are not, as a rule, men of wealth, in each case they elected to do the time in prison imposed in default. The Music Publishers' Association are now preparing a provincial campaign, and in a few weeks' time it is to be hoped that musical pirates will be a thing of the past.

"It is very difficult," said the superior editor, "to accurately adjust words to the expression of fine differentiations of thought. In other words, it is hard to say exactly what we mean." "It is, eh?" rejoined Mr. N. Peck. "Then you just ought to hear my old gal tell what she means."—*Exchange*.



A suggestion for a program cover-page in which the influence of the old-time manuscript is seen in the decoration.



Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.  
SPECIMENS OF BUSINESS CARDS AND TICKETS—sixteen-page booklet—25 cents. New second edition.

SPECIMENS OF ENVELOPE CORNER CARDS—twenty-four-page booklet—25 cents. New second edition.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.—Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents. New second edition.

MENUS AND PROGRAMS.—A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

AMERICAN MANUAL OF TYPOGRAPHY.—New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. \$4.

IMPRESSIONS OF MODERN TYPE DESIGNS.—Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

ALPHABETS, OLD AND NEW.—By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. \$1.35.

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ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—twenty-five selections. Price, 50 cents.

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MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages, \$2.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. A treatise on the processes of typemaking, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

THE PRINCIPLES OF DESIGN.—By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 171 pages; cloth, \$3.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

LETTERING FOR PRINTERS AND DESIGNERS.—By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. \$1, postpaid.

CORRECT COMPOSITION.—By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

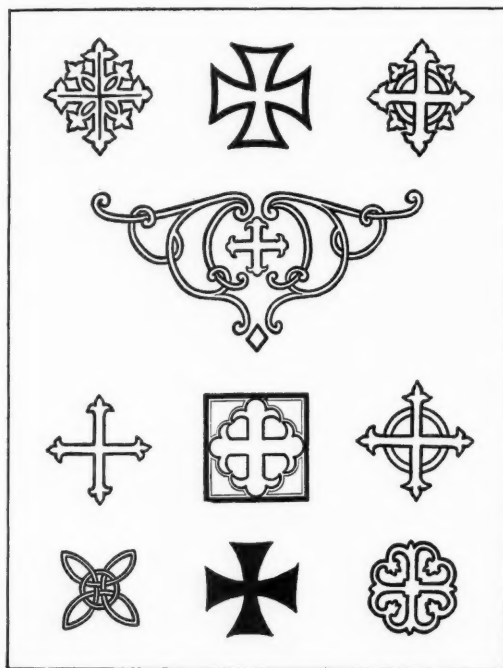
HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. \$1.

#### CHURCH PRINTING.

The subject of "religious" or "ecclesiastical" printing is of vital interest to the job-compositor at this season of the year. During the coming month a vast quantity of

programs, announcements, etc., for Christmas entertainments and other affairs of the church will be produced, and to produce them well, clothed in the proper typography and embellished with harmonious decoration, is a task worthy of the best efforts of the artist printer. The consideration of printing of this character naturally leads us in thought back to the days prior to the invention of printing, when in the place of type was used the more free and beautiful hand-lettering, rich in color and made doubly handsome and attractive by the ornate illuminated initial letters. The work of that period having been chiefly in connection with church matters, and free from the influence of commercialism, the result was a style of letter and decoration which has endured throughout the centuries, and it is for this reason that we turn to the work of the early days for inspiration and suggestion in this connection.

This class of work, more than any other, demands a painstaking care and consideration for the harmonious and beautiful—typography, decoration, inks and stock should be chosen with a view of realizing the most perfect and harmonious finished product possible to the printer. The fact that printing, as we know it to-day, was conceived in a religious atmosphere, and chiefly with the intention of



A GROUP OF DECORATIVE DESIGNS ESPECIALLY APPROPRIATE FOR ECCLESIASTICAL PRINTING.

making possible an increase in the circulation of religious works, makes it obvious that if there is any one branch of this art that is to receive more thorough treatment than the others, it should be the branch which may be termed "religious" printing.

The logical letter for use in connection with work of an ecclesiastical nature—whether for programs of services for Thanksgiving, Christmas or Easter—is the black-letter or Gothic, commonly known in the printing-office as the text letter. This letter is thoroughly appropriate for several reasons. The fact that it was the letter used at a time when comparatively few could read or write, and when practically nothing but works connected with the

church were recorded, gives it, by virtue of the custom of centuries, the precedence in work of this character. The shape of the letter, also, harmonizing so thoroughly with the Gothic architecture and decoration so freely used in relation with the church, presents another reason for its use in this connection. It is a serious letter — a letter used at a time when a great percentage of the lettering was done by monks who made of it a labor of love and the work



UNCIAL ALPHABET, FROM "LETTERING FOR PRINTERS AND DESIGNERS,"  
BY THOMAS WOOD STEVENS.

of a lifetime, and dedicated their efforts in a spirit of worship to the infinite, instead of being swayed by the commercial spirit of the later days. Then again, as far as printing itself is concerned, the use of this style of letter has been customary in ecclesiastical printing from the very beginning. As practically all of the books of that period were of this class, it was but natural that the first printing should be along the same lines, and as the Gothic letter was then being used almost exclusively and the aim was to reproduce as nearly as possible the works then in use, the result was the cutting of the early letters after this style. The old-style letters of a shape similar to the classic roman may also be appropriately used for this work, either alone or in combination with the text or black-letter. Among the old-style faces in common use the Caslon is perhaps the best for this purpose. Modern roman should not be used with the black-letter. It belongs to a later period, being first used in the latter part of the eighteenth century, and by reason of its roundness and smoothness does not harmonize well with Gothic characters. A handsome effect is given printing of this character by the use of the Uncial letter with the Gothic lower-case. This letter has the advantage of being much more legible than many of the Gothic capitals. An artistic Uncial alphabet is shown herewith, being reproduced from "Lettering for Printers and

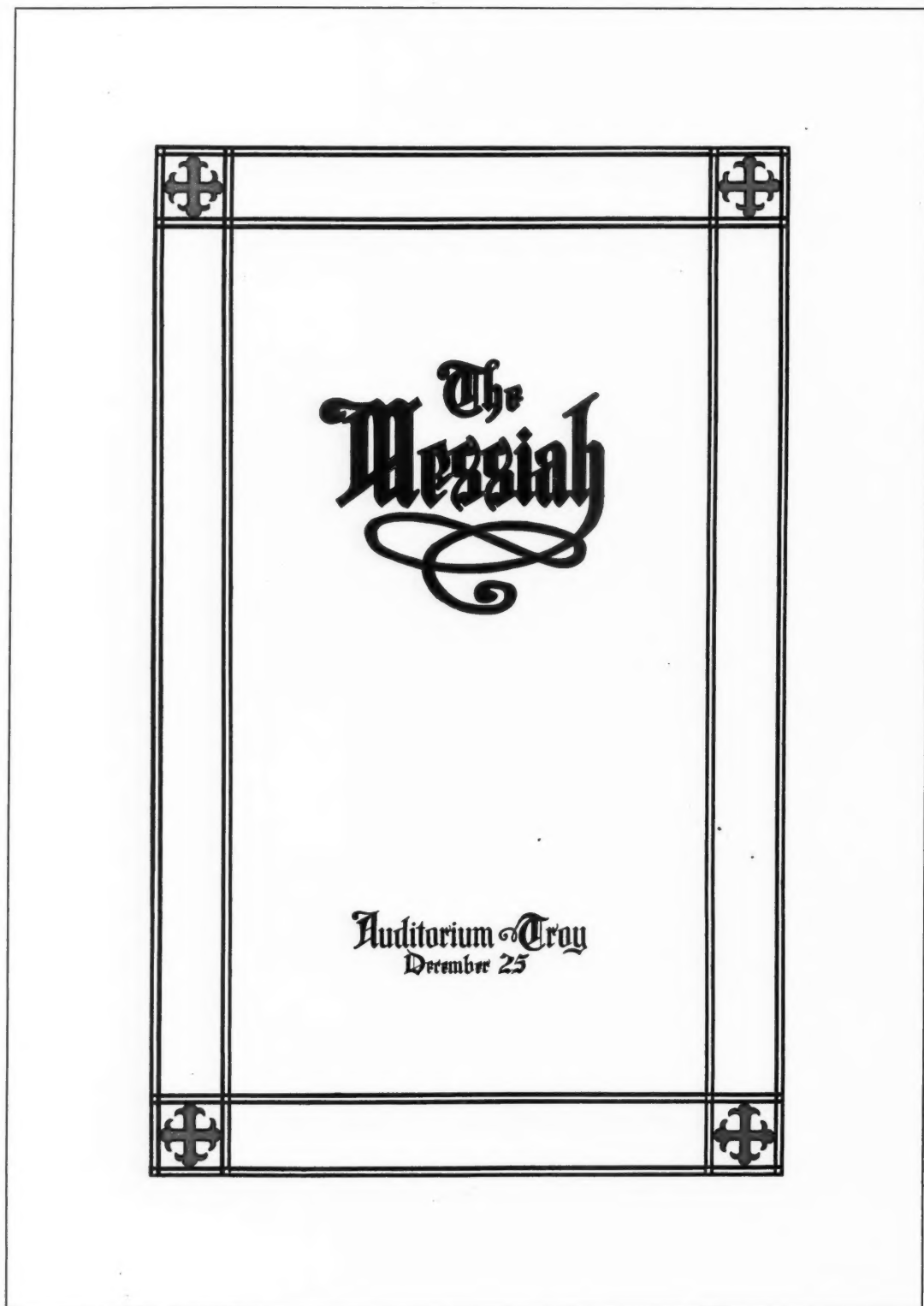
Designers," by Thomas Wood Stevens. Alphabets having the characteristics of this letter can be procured from the various typefoundries.

The decoration to be used on work of this character should be thoroughly considered, and great care should be taken to keep it in harmony with the subject. Far better is ecclesiastical work absolutely devoid of ornamentation and severely simple in design than that which contains a single discordant note in the way of an inharmonious type-face or decoration. Where nothing in the shape of ecclesiastical ornamentation is available, a simple latin cross composed of three pieces of labor-saving rule will well answer the demand for decorative effects. The maltese cross is also appropriate in this connection. Numerous ornaments appropriate for this work are catalogued by the typefoundries, some of which are shown herewith.

The question of colors as applied to printing of this character is, to a great extent, decided by the custom of centuries. In the early printed books space was left for the head and tail pieces and initial letters, which were afterward put in by hand and illuminated, generally in red — or, more strictly speaking, red-orange. In the old hand-lettered ecclesiastical works the lines of lettering were frequently separated by red lines drawn across the page. This established a custom which has been closely adhered to, especially in connection with printing for the Christmas season. For printing for Easter services, this custom is departed from, and green and violet are used in the place of the black and red. The question of which colors to use is thus easily disposed of, but the proper distribution of the two colors is quite another matter. No hard and fast rules can be laid down to govern the use of color in printing. The printer must cultivate his own judgment in this respect. The chief concern in printing in colors is to keep the bulk of the page in a cold color, with occasional touches of the warm hues. But here again custom influences our taste and allows a much greater percentage of the red in work of this kind than would be appropriate in commercial work. If the proportions of the colors is at all doubtful, it is better to use a smaller quantity of the red than run the risk of having too much.

Antique stock, either laid or wove, should be used, as the modern coated papers are altogether out of keeping with the subject or its treatment. The text-letter, by virtue of its character and associations, is at its best on the antique stock. Pure white stock gives, in all probability, the richest and most dignified background for the combination of red and black.

To the job-compositor who has been taught that it is decidedly wrong to use the text-letter in the capitals only, the use of a line of Uncial capitals, so frequently seen in the work of designers, seems to be a great mistake. In his book, "Lettering for Printers and Designers," above referred to, Mr. Stevens has made this point clear in the following: "The Uncial letter bridged the gap between the classic roman capitals and the modern lower-case roman. It was formed by the relaxation that came of writing capitals with a soft reed. While essentially a capital, it has, properly speaking, no lower-case, unless the careless form, known as Half-Uncial, will pass for one. The lower-case Gothic came out of the lower-case roman rather than directly from the Uncial. Hence the use of the Uncial as an upper-case for the Gothic. Its smooth curve and open pattern made it especially suited to the purposes of an initial letter; it allowed abundant space for illumination. The Gothic upper-case, on the other hand, grew up from the association of the Uncials with the Gothic lower-case. The chief object of the form was to mark a place, to isolate a beginning. It grew heavy and complicated. Both its history and its design forbid that it be used alone. To



A page showing the grace and freedom of hand-lettering and ornamentation as compared to type-faces.

state the matter again: Uncials (Lombard Gothic capitals) may be used solid, without lower-case; Uncials may be used as upper-case letters with Round Gothic or black-letter lower-case; Round Gothic and black-letter (Old English) capitals must be used with lower-case—never as solid capitals. To the last statement, an experienced designer may find an occasional exception; it does not apply to the simpler forms, in which the roman influence is strongly felt, such as the Troy and Chaucer types of William Morris."

Several suggestions for programs of a religious character to be used in connection with Christmas services are



LAURA,

Three-year-old daughter of Rev. Judson B. Thomas, Western Representative of the American Baptist Home Mission Society.

to be found in the specimens in colors in this issue. The text or Gothic type-faces are used almost exclusively, and the ornamentation is for the most part of the Gothic character, harmonizing thoroughly with the letters. In no branch of printing is the demand for a thorough knowledge of what is correct in form—and a strict adherence to that knowledge—as essential as in this matter of ecclesiastical printing. We may use all sorts of fanciful and grotesque type-faces and various decorative effects on ordinary printing, but when it comes to printing of this class the customs of the centuries have established styles of type and decoration which it is absolutely essential that we follow if we wish the best results.

### THE YEARNINGS TO PUBLISH.

Some philosopher has made the discovery after long and patient study that there are only two kinds of people in the world—those who have published books and those who are going to do so. This same investigator has found that everybody who ever tried to sell a story or a poem to a newspaper or a magazine and who had been informed by the editor that it was not just the kind of material that was wanted at once came to the conclusion that unjust discrimination was being practiced. It is one of these victims of the rejection slip who is supposed to be giving vent to his feelings in the following verses:

#### ELEGY IN AN AUTHOR'S ATTIC.

The postman tolls the knell! All clad in gray  
He rattles at the door impatiently,  
And as my hopes take wings and fly away  
My manuscript is handed back to me.

Now fades a Spanish castle from my sight,  
And all the world a sullen darkness holds;  
I crumple the rejection slip for spite  
And press my heel upon its hated folds.

Beneath the stairs there is a bar'l, where, frayed  
And soiled by many a rude, unfriendly hand,  
Each once the source of eager hopes, are laid  
The brilliant things that I have failed to land.

O'er them no more the midnight oil shall burn,  
Or soulless readers glance with little care;  
No stamps shall be inclosed for their return—  
They've been the rounds and now are buried there.

Oft have I to grim editors appealed,  
Oft have they spurned my sparkling gem or skit;  
How jocund I have seemed when I concealed  
Contempt for their poor taste or lack of wit.

Let not ambitious Harveys mock my style,  
My feeble humor or my thought obscure;  
In spite of many past rejections I'll  
Sell something yet to Gilder or McClure.

Nor, you, ye proud, regard me with disdain  
If I possess rejected odes and lays,  
For each of you has children of the brain  
That wandered homeward after many days.

Perhaps upon some hoosier's shelf is laid  
An epic smoking with celestial fire;  
Hands that propel a pick or wield a spade  
May have been formed to wake the living lyre.

Full many a gem may gather dust unseen,  
Or lie neglected in a drawer somewhere,  
That, given space within a magazine,  
Would be the choicest contribution there.

Far from the madding crowd's ignoble strife  
Around the six best sellers of the day  
Unpublished stories that would put some life  
In Blackwood's, even, may be stored away.

Some "David Harum" silently may rest  
Typewritten while its author mourns his fate;  
Some still inglorious "Graustark" form a nest  
Where playful mice are wont to congregate.

Yet even these, long given to neglect,  
May fill the world with wonder and delight;  
Let's build new hopes on those that have been wrecked,  
And publish at our own expense for spite.

For who to dumb forgetfulness a prey  
The pleasing anxious thought has e'er resigned,  
That if he got his stuff in print some way  
His greatness would appear to all mankind.

—S. E. Kiser, in *Chicago Record*.



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE LINTYPE OPERATOR'S COMPANION.—By E. J. Barclay. 64 pages. \$1, postpaid.

LINTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. 36 pages, vest-pocket size. Price, \$1.

STUBBS' MANUAL.—By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, \$1.

A WEEK'S INSTRUCTION ON THE SIMPLEX ONE-MAN TYPESETTER.—By W. E. Lewis. Originally printed serially in *Newspaperdom* and now issued in book form. \$1.50, postpaid.

TIALER KEYBOARD.—An exact counterpart of the latest two-letter Linotype keyboard, made of metal and with movable keys; a practical device to assist Linotype students. Price, \$4, plus expressage, 55 cents.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINTYPE KEYBOARD.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$3; cloth, \$2; postpaid.

THE MECHANISM OF THE LINTYPE.—By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vise-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, \$2, postpaid.

ADJUSTMENT OF METAL-POT.—W. M. H., St. Johns, Michigan, writes: "I enclose a matrix taken from the 'mill' here. You will notice on the bottom back ear that the side seems to have been ground off. Machine seems to be in apple-pie order, but I can not locate the trouble. All the lower-case seems to be this way. I also enclose a slug, the bottom of which is hollow. Hot metal did not cause this, as the slugs cast immediately before and after are O. K. When this slug was cast, the pump made a noise like the explosion of a gun-cap. In an hour's run I will get a few of these." *Answer*.—The enclosed matrix is all right; that is the way they are made. The metal-pot does not lock up squarely with back of mold and needs

"facing up." Make the test with red lead on the back of the mold, as described in the book, "The Mechanism of the Linotype," and file the mouthpiece accordingly.

WHEN THE GALLEY BOY RUNS THE MACHINE.—A Wisconsin operator writes: "I believe I can make a machine now. Here is a record of one week, and the condition the machine was in when I came on watch: The kid had oiled the assembler and got oil on assembler slide so the brake would not hold it when a line was sent up. He worked five hours that way holding the slide every line with his left hand; did not know how to remedy it. One day he changed the mold and did not time the disk on the pinion properly, and the mold was stuck in casting position for one and a half hours, until I was found. He sent up a line before the assembler had returned, and the split bearing slipped on the shaft. He had a squirt and did not notice it until it stopped at the highest point and the first elevator was stuck. He broke cam ten at the point where it is cut in to allow the ejector lever to eject slug. And then he will, after I tell him not to, stop the machine just as the first elevator is at the lowest point and put on a matrix that stopped the star wheel and push down on the elevator so the line will go inside of the vise jaws. Then the foreman wants to know why I can not keep the machine running and get up more type, not giving me credit for the time I have to put in fixing up the machine every night."

DEFECTIVE MATRICES.—M. A. W., Jersey City, New Jersey, writes: "You have several times answered queries about the lift in distributor box failing to raise matrices high enough. In this case it is always a lower-case 'e.' There are two channels for this letter. The matrices are not usually bent, but are worn where the distributor screws come in contact with them, as you can see by the enclosed specimen. The distributor does not stop, but the matrix becomes apparently stuck fast, not quite high enough to clear the inclined rails, and the distributor screws grind the three ears like enclosed specimen. No other matrices are worn in this way and only part of the 'e' matrices. I would like to know the purpose of the two set-screws in each end of frame of the lower distributor screw." *Answer*.—I am at a loss to account for your trouble, except on the basis of a defect in the matrices. It appears that the slot in the middle of the matrices, into which the distributor-box bar pawl enters, is of insufficient width and therefore binds on the pawl. You might with a suitable file open up this slot and see if this helps matters. The screws you mention are for the purpose of setting the back distributor screw, so the ears of matrices are properly engaged to carry them along the bar.

KNIFE BLOCK CLOGGED WITH METAL AND BAD FACE ON SLUGS.—N. W. B., Rye, New York, writes: "I have been working on a one-year-old No. 3 model Linotype for about a year, and after a month's work the right-hand end of the slug came out battered. I looked it over, placed a bit of paper in the spring plate where slug is ejected and all went well for several months. Lately, however, this remedy does not seem to avail, and as I do not know the real cause of the trouble, my remedies are in the nature of experiments and produce only temporary relief. By passing a rag through the side-trimming knives and clearing the passage way for the ejection of the slug, I am able to get a couple of dozen good ones; then gradually the battered end returns and each slug grows worse than its predecessor. I have sent you under separate cover three sample slugs. You will notice how, in the worst of these, the alignment is destroyed, as well as the end of the line

(that is, the alignment of the slugs). I have sharpened the knives, but still the difficulty remains. The strange thing about it is that it only occurs on a single-column, ten-point slug, on which the bulk of our work is done. We have a font each of six, eight and eleven point, and single and double column liners for each face, but in no other combination of body or measure does this puzzling fault occur. The liners and the ejector used for ten-point single seem O. K., and if you can point out the cause of the trouble and suggest a remedy, I shall be grateful. Now, regarding cold face of slug: With the vents in the pot mouthpiece clean and well defined, with governors wide open, and with the pressure sufficiently strong, what might be the cause of a bad face on a slug? The metal, when tested with paper, seems of proper temperature. The mouthpiece burner seems all right, yet the mouthpiece itself grows cold and metal solidifies in the holes of same. Thinking that this might be the result of an accumulation of dross in the throat of the pot, I endeavored to remove the mouthpiece (following closely the instructions in your book on the 'Mechanism of the Lino-

"L' AMICALE DE LA LINOTYPE" is a benevolent association of Linotype operators in Paris. About forty members visited London lately and were entertained by their English fellow workers.

#### RECENT PATENTS ON TYPESETTING MACHINERY.

Line Counter.—G. E. Marlatt, Allegheny, Pennsylvania. Filed May 25, 1905. Issued May 29, 1906. No. 822,144.

Slug Counter.—W. N. Bowman, Pierre, South Dakota. Filed November 20, 1903. Issued October 2, 1906. No. 832,033.

Knife Wiper.—R. J. Foster, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York city. Filed May 5, 1906. Issued October 9, 1906. No. 832,661.

Linotype Machine.—F. E. Bright, Philadelphia, Pennsylvania, assignor to Mergenthaler Linotype Company, New York city. Filed May 29, 1905. Issued October 9, 1906. No. 832,769.

Matrix Escapement Mechanism.—J. G. Holbourns and



H. J. MOSELEY.



M. H. CAMPLIN.



MISS A. B. SMITH.



M. H. HACK.

#### RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

type' latest edition, of which I have a copy, and from which I have gained much useful information), but it positively refused to move. This coldness occurs only occasionally and never on double-column slugs." *Answer.*—The trouble you are having is caused by an accumulation of metal in the knife block. Remove the knife block and you will find the metal lodged in the slot of the lower liner, between the knives. When this is removed you will have no further trouble. I think you will overcome your trouble with the defective face on your slugs if you will open up the holes in the mouthpiece with a wire. Mouthpieces are set very firmly and have to be driven with considerable force from the keyboard side to remove them. It is not good policy to attempt this except where it is positively necessary. You would probably get clearer faces if your metal were in the proper condition, and if it is old, it should be brought back to standard by the addition of tin and antimony. The addition of tin would make it flow more freely.

A RECENT addition to Mergenthaler Linotype job faces is herewith shown:

#### BRAVE MARSHALL CAPTURES POST OFFICE THIEVES

**Follows Two Suspicious-Looking Men from Train and  
Braves Revolver and Razor in Struggle.—  
Thieves Gave a Hard Fight.**

14-POINT GOTHIC CONDENSED NO. 2—ONE-LETTER MATRICES.

3-6

H. A. Longhurst, London, England. Filed April 16, 1906. Issued October 9, 1906. No. 832,792.

Linotype Mold.—A. R. Noyes, Oakland, California. Filed March 20, 1906. Issued October 16, 1906. No. 833,479.

Composing Machine.—W. P. Quentell, New York city. Filed March 29, 1906. Issued October 23, 1906. No. 834,164.

Matrix Escapement.—Abner Greenleaf, Baltimore, Maryland, assignor to Mergenthaler Linotype Company, New York city. Filed July 25, 1904. Issued October 23, 1906. No. 834,123.

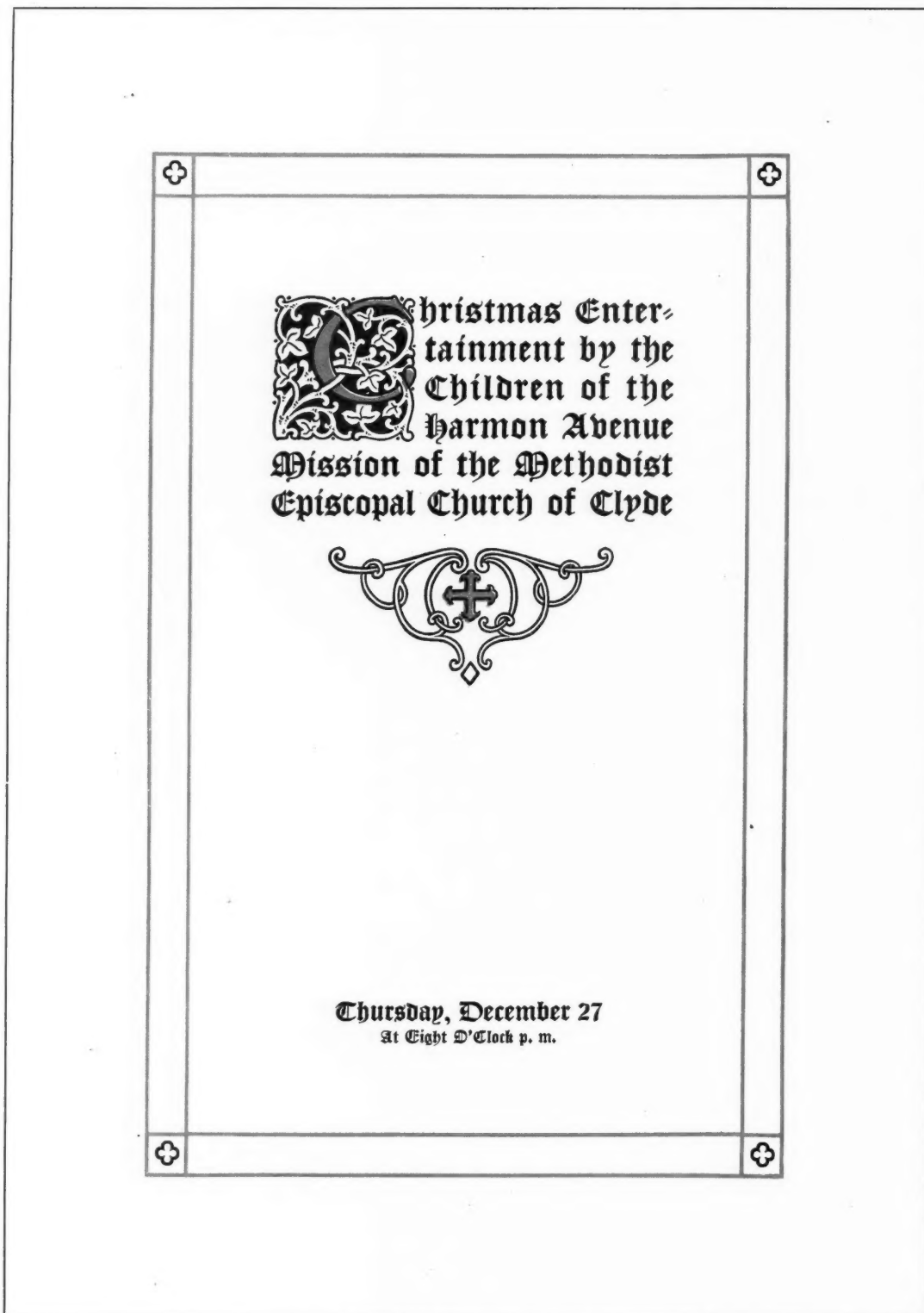
#### STUNG.

English newspapers received not long ago from Smith's Advertisement Agency, London, a puff for one of its clients, with the usual request for free insertion. Publishers who refused to run the notice without pay got a printed notice from the agent asking that the paragraph be printed as news and charged for at card rates.

Now the publishers who inserted the puff free are wondering if the purpose of the scheme was to find out which publishers do business on business principles and which are easy marks.—*Printers' Ink.*

#### AN INSIDE FACT.

Lady—"What is it, little boy?" Little Jim, carrying a cat—"I came to claim de reward you offered for de return of your canary." Lady—"But that is a cat." Jim—"Yes, but the canary is inside de cat."—*Exchange.*



A program cover-page in which the more modern "squared-up" treatment is used.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

- REDUCING GLASSES, unmounted. 35 cents.  
 PENROSE PROCESS YEAR-BOOK, 1905-6. \$2.85 postpaid.  
 THREE-COLOR PHOTOGRAPHY.—By A. von Hübl. \$3.60 postpaid.  
 PHOTO-MECHANICAL PROCESSES.—By W. T. Wilkinson, revised and brought down to date by the author. Cloth, \$2.  
 PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. \$3.  
 DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.25.  
 LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.  
 THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.  
 THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.  
 DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.  
 PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new 1906 edition, revised and brought down to date; \$2.  
 PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.  
 PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.  
 THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, \$3.

**POLISHING-PADS FOR HALF-TONE SCREENS.**—Here is an excellent suggestion, contributed by Gustav R. Mayer, of Buffalo, who writes: "Some time ago considerable attention was given in your columns regarding screen polishing, to which I would like to add my mite. Purchase 10 cents worth of optical rouge at a jeweler's supply house. Put it into a bottle with about four ounces of alcohol. Take several pieces of cotton the size of your hand, shake up the rouge solution and apply a liberal quantity of it to each piece of cotton, let them dry and the polishing-pads

are ready for use. Keep them in a box when not in use to avoid grit and dust. These pads will do service a year. If silver nitrate should get on the screen, remove it with a piece of blotting paper. Moisten the blotter if the silver has crystallized, and polish with pad."

**ZANDER'S FOUR-COLOR PROCESS AGAIN.**—The opinion was expressed here that those who have invested capital in the three-color process need not fear that Mr. Zander's four-color method was going to supersede their system. Mr. Zander was simply overenthusiastic about that baby of his. He did some "stunts" with his four-color method which, if they possessed any advantage over three-color prints, was more than offset by the extra expense and trouble of a fourth printing and the increased bother of register. Now the extremely cautious *British Journal of Photography* makes this comment on some specimens Mr. Zander sends, with the claim that such results could not be obtained by three-color: "We are afraid we can not make this admission, as we have seen plenty of three-color prints of equal merit. In any case, this is not a fair example, as few of the samples show the whole of the four colors printed on them, some of the work being either etched deep, etched away, or engraved away by hand. This would therefore take more time than ordinary three-color, and depends on extremely skilled labor, having very little or nothing to do with the particular method suggested by Mr. Zander, which, if it is any improvement at all, must justify itself by its mechanical superiority. We should like to see some subject reproduced by Mr. Zander's method, in which no work has been cut away or, better still, without any fine etching at all."

**ETCHING MACHINES ARE MULTIPLYING.**—From time to time attention has been given in this department to etching machines as they appeared. We have noticed the Levy machine; the Thorpe machine, made by the Ostrander-Seymour Company; on page 237, November, 1905, a drawing and description was printed of the Mark Smith machine of England; the Kroll machine was noticed at some length. This latter machine is now in the market, made by the United Printing Machinery Company. *The British Journal of Photography* tells of other European etching machines besides Mark Smith's: There is the Holmstön machine, consisting of a box holding the acid solution, in which are two paddle wheels driven by a motor, sending a spray of acid against the plate, which is fastened to the lid of the box. This machine is said to show excellent results. Another machine that is to be seen in England is that invented by Doctor Albert. This consists of the ordinary etching tub placed on a stand. Over this is placed a cover, and inside the cover there is a frame to which is fixed a number of blades of aluminum, forming a sort of comb. This frame is fastened to an eccentric, which can be moved by turning a handle. The effect of this is to work the blades to and fro just above the plate, placed face upward, in the etching solution. It is stated that this introduces air, which is necessary to the etching fluid used by Doctor Albert, the said fluid being made from a secret powder sold to purchasers of the machine.

**ENAMEL BLISTERING OFF.**—R. S. asks this question in *Process Work*: "What is the reason for the enamel blistering up from off the zinc plate while etching? After burning in the zinc the enamel will not bear touching with a graver or anything to rule or touch up; it will splinter off the enamel. I have tried the enamel both thick and thin. The formula I use is: Clarified glue, 2 ounces; albumen of one egg; bich. ammonia, 80 grains; water, 3

ounces. S. Scholes answers by recommending that the glue be reclarified before using and then advises the following enamel formula:

Fish glue reclarified .....	5 ounces
White of one egg .....	1 ounce
Ammonium bichromate .....	120 grains
Chromic acid .....	5 grains
Water .....	5 ounces

Add the fish glue, albumen and half the water together, mix thoroughly, then dissolve the bichromate and the chromic acid in the remainder of the water and add this to the fish glue, slowly stirring all the time. Allow the solution to settle, filter well and it is ready for use. Clean the zinc plate and put into:

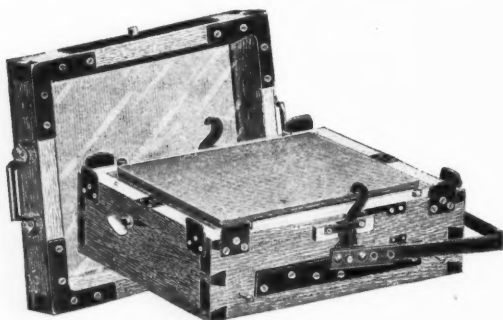
Nitric acid .....	$\frac{1}{2}$ ounce
Alum .....	2 ounces
Water .....	20 ounces

for about one minute, place under tap and rub with a piece of cotton wool. This will give the plate a matt surface and will help the film to hold on better. Coat the plate in the ordinary way and whirl dry over gas. The film should be kept as thick as possible. Put the plate out to print and carry the same through, dyeing it and developing quite clean. Now, before dyeing it, you must put it into a hardening bath which has been made up forty-eight hours and left in the sunlight to ripen:

Ammonium bichromate .....	1 ounce
Chromic acid .....	80 grains
Methylated spirit .....	2 ounces
Water .....	17 ounces

Leave the plate in this for three to five minutes and dry in strong sunlight; when dry it must be cooked up (burned in) with a very powerful gas burner as quickly as possible, using a gridiron for it, as the plate is so likely to bend and melt when finished. Put on slab to cool and then etch in the ordinary way. To retain body in the enamel it should not be whirled too fast, nor cooked too slowly.

**A NEW PROCESS PRINTING-FRAME.**—From London comes a new idea called the McLaughlin self-adjusting printing-frame, which possesses this novel feature: It



THE PRINTING-FRAME OPEN.

permits the operator to put the metal on the bed of the frame first and then the negative upon it, thus allowing him to see to it that little imperfections in the metal do not come under the lines or dots in the negative. In the cut of the open printing-frame is shown the thick rubber pad on which the metal plate rests. To make up for varying thicknesses of the metal or negative glass used, there are two beds under the rubber pad separated by wedges which raise or lower the bed under the pad, as the thumb-screws at the ends of the frame are screwed

out or in. The inch-thick glass is in a cover, which is lifted on. Hooks in the lower frame engage pins in the upper, and the whole is tightened by bringing over the lever shown. The lever will not go over if the pressure is not just right. To make it right you must take off the lid, turn the thumb-screws, try the lever for pressure and



THE PRINTING-FRAME ALMOST CLOSED.

keep on repeating until the pressure is right. It is evidently no improvement on our present printing-frames. But its great weight and clumsiness is sure to appeal to a certain class.

**THREE-COLOR SPECIMENS.**—J. Owen, New York, sends two specimens of three-color which he made in 1899. They were made by the direct process; that is, the half-tone negatives were made on Cramer dry plates bathed in proper dyes, a color filter and half-tone screen intervening between the copy and the dry plates during exposure. An interesting feature of one of the prints comes from the way in which the half-tone screens of the three plates cross one another. The blue and red printing plates were made with slit diaphragms and crossed at right angles to each other, the lines of these two plates being at angles of forty-five degrees with the bottom of the plate. The yellow plate seems to have been made with round stops and printed vertical to the lower edge of the plate. The result is a pleasing effect, doing away entirely with the hexagonal pattern commonly seen.

**CEREOGRAPHIC OR WAX PLATE ENGRAVING.**—About 1870, on both sides of the "pond," a beginning was made in wax engraving. Alfred Dawson started it in England and Rand-McNally in this country. According to *Process Work* the aims were different in the two countries. The English worked it on pictorial work principally, while the Americans used it for map and diagram work solely. The process is, of course, simple enough. A line is made through a layer of white or colored wax ground, to the surface of a brass plate which has been blackened. The line stands out in view well and is often photographed in this state for author's corrections. After this comes the building process, filling up all the white spaces in the wax with more wax, until a raised mold is made of it. The rest is pure electrotyping and the blocks have a smooth quality much approved in the printer's department. During a period now long past there were patents in force in England and America, but these have long since lapsed, so there is no more hindrance to its further adoption, and there are many places where this process would be of great value, especially where an electrotyping department is working already.

**A QUERY FROM SOUTH AFRICA.**—E. H. Walton, editor, *The Eastern Province Herald*, Port Elizabeth, South Africa, encloses a page advertisement of Gilbert, Harris & Co. from *THE INLAND PRINTER* and asks: "We should be glad if you would inform us if the production of the enclosed illustration first necessitates the engraving of a

copper plate and making a photo block from a proof of same. We ask this as it was our impression that such an illustration could be secured for letterpress printing by first drawing the picture and taking a photo direct from the draughtsman's work. We shall look for your reply in *THE INLAND PRINTER*." *Answer*.—The copy for the advertisement in question could be made as our South African reader suggests, that is by engraving the black lettering intaglio, then by having the wiping of the plate done artistically, as is done in etchings, almost any kind of shading might be left on the background, and the whole design vignetted. The way in which the copy was made was this: The lettering was drawn with a waterproofing on Whatman water-color board, after which the artistic shading was washed over with a brush and dilute sepia or india ink, after which a vignetted half-tone plate was made of the design.

**REPAIRS ON LENSES OF FOREIGN MAKE.**—"Publisher," Newark, New Jersey, writes: "In our photoengraving department we are the possessors of a most expensive lens of German make. By accident the surface of the front lens was scratched. We sent the lens to the makers, who claim they have a factory in this country. They write: 'We can not repolish it in any way, neither can we supply a new combination to this lens, as it is one of the very old type, and we can not match same.' Now it

appears to me that it is dangerous for us to put \$241 in a lens of foreign make, when, if a slight accident occurs, it can not be repaired here. I want to know if there is not an American make of lens that we can use in our business without depending on the foreigners, and thus protect ourselves and develop an American industry." *Answer*.—"Publisher" touches on a very weak spot in our protection barrier when he talks about foreign photographic lenses. It is so easy to import a lot of cheap-looking magnifying glasses and reducing glasses and then a lot of cheap brass tubes and put them together in this country, thus fooling the custom officials. Good lenses are

made in Rochester by Bausch & Lomb, the Manhattan Optical Company and the Woolensack Optical Company. In your own city of Newark is the Standard Optical Company. These are the only American makers recalled just now.

#### PRINTING TRADE AS A COMMERCIAL BAROMETER.

Considered as an indicator of the rise or fall of prosperity in the country, a writer in the *Review of Reviews* [English] says that as a "barometer of commercial prosper-

ity" the printing and publishing business can almost invariably be relied upon, in that it deals with every calling and is closely identified with the prosperity of each. A manufacturer of shoes has but an academic interest in the piano industry; but both the shoemaker and the piano man are interested in advertising and printing. There are few callings, indeed, in which the intelligent or the careless use of these agents does not mean the difference between success and failure. The printing and publishing industry is thus extremely sensitive to the general prosperity or depression of the commercial world. If the country prospers, producers advertise in the newspapers and magazines in generous fashion, and the public subscribe liberally to various classes of periodicals. Moreover, as business booms, the man who has something to promote or sell prints circulars and pamphlets in

immense quantities, and with a degree of elegance and expenditure in proportion to his prosperity and to the buying power, as he estimates it, of the community. On the other hand, if the country is passing through a period of depression, the advertiser economizes, not only because his own resources are less, but because he considers that the buying power of the public has decreased; the public cuts off subscriptions to newspapers and magazines, and the purchaser of job-printing argues with the printer over economies both in number of copies and method of presentation. Analysis, therefore, of the printing and publishing industry is an indication of prosperity.

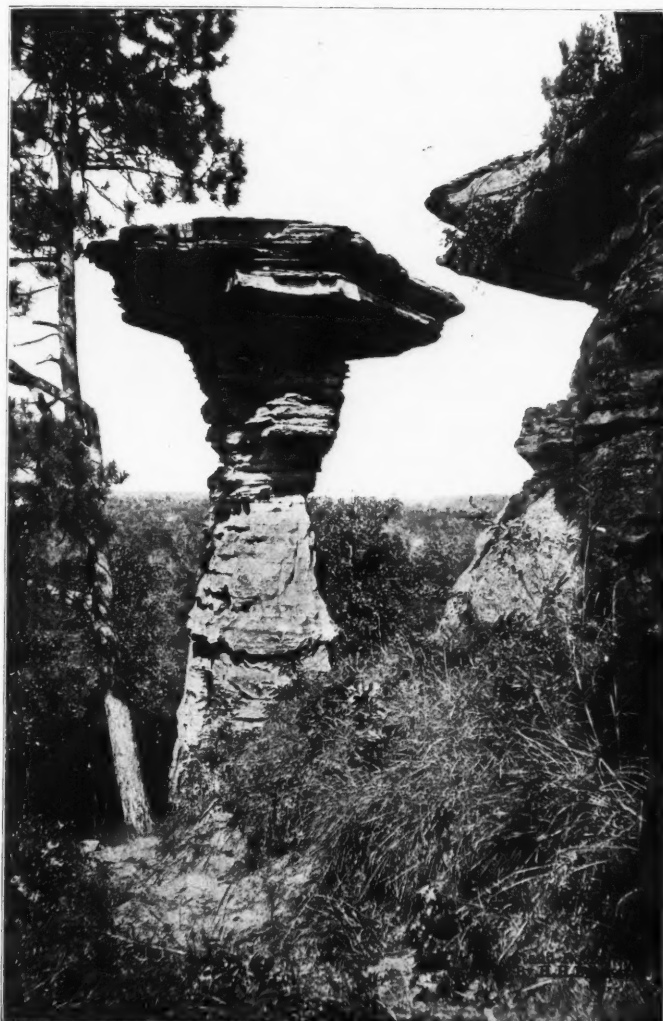
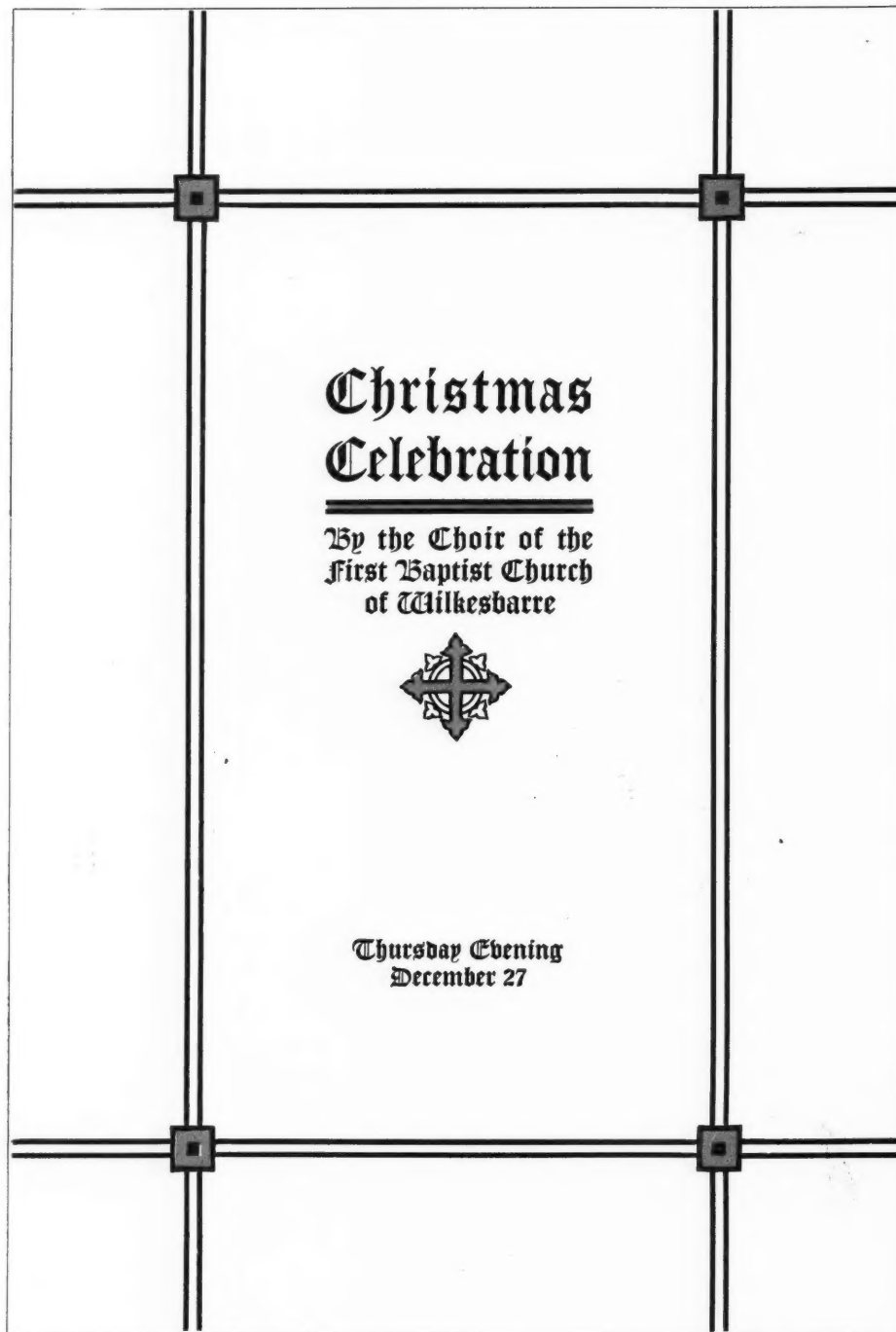


Photo by H. H. Bennett, Kilbourn, Wisconsin. Engraved by Inland-Walton Engraving Co.  
STAND ROCK, DELLS OF THE WISCONSIN RIVER.



Suggestion for program cover-page. A treatment of rules suggesting the decoration of the early hand-lettered ecclesiastical works.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on **THE INLAND PRINTER'S** list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, **The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to **The Inland Printer Company.**

**PUNCTUATION.**—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

**PENS AND TYPES.**—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

**BIGELOW'S HANDBOOK OF PUNCTUATION** gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

**PUNCTUATION.**—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

**ENGLISH COMPOUND WORDS AND PHRASES.**—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

**TYPOGRAPHIC STYLEBOOK.**—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

**THE ORTHOEPIST.**—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

**THE VERBALIST.**—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4% by 6%, \$1.32, postpaid.

**VEST-POCKET MANUAL OF PRINTING.**—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

**ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED.**—By John H. Bechtel, author of "Handbook of Pronunciation," "Synonyms," "Slips of Speech," etc. For practical needs of busy people and for quick reference this book will be found invaluable. 614 pages; cloth, \$2; leather, \$2.50, postpaid.

**PEERLESS WEBSTER DICTIONARY.**—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

**PROOFREADING AND PUNCTUATION.**—By Adele Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typesetting, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 188 pages, \$1.

**CORRECT COMPOSITION.**—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proof-reading. Cloth, 12mo, 476 pages, \$2.14.

**GRAMMAR WITHOUT A MASTER.**—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4% by 6%, \$1.07, postpaid.

**THE ART OF WRITING ENGLISH.**—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, precis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

**KEEPING ABREAST IN SPELLING.**—F. D. S., Harrisburg, Pennsylvania, writes: "In my work as a proofreader I have always striven to keep abreast of the times on new spellings—not 'reformed' spelling, but the preferred forms in present use. I find, however, authors and printers very hard to influence by suggestions to this end. A few examples will give you an idea of what I mean. Are not Chile, Siberia, Bering, Barbados, Darien (instead of Dalny), Hindustan now proper and generally accepted? There is no doubt that coconut (fruit of the coco-palm), bur instead of burr, cion for scion, etc., are better than the

older forms. The same might be said of bunion, bunko, caldron, corselet, fetich, gypsy, janizary, maneuver, papoose, pollack (fish), pyjama, rime (noun and verb), selvage, sirup, and many others. How far do the best modern dictionaries accept these forms? Is there any good authority for plurals of words ending in o? I find archipelagoes, calicoes, flamingos, geckos, Manitos, Navahoes, Negritos, palmettos, etc. It strikes me there is no fixed rule here, as I see such plurals spelled both ways." *Answer.*—Words are mentioned here that have undergone change, usually of a kind influenced by the considerations of the phonetic reformers, though not advocated as part of a system of phonetic reform. It is advisable for a proofreader to keep abreast of the times in such matters, but a word of caution seems suitable here. It is not always politic for a proofreader to be at all strenuous with suggestion. Many writers continue the use of spellings that have long been familiar even after most people have accepted changes. For instance, Chile is the prevalent spelling now, and has been for some time, but Chili was really common until long after the change was first made. Siberia I do not know at all. Bering has practically supplanted Behring. Barbados is probably more used than Barbadoes, but the latter is not yet unfamiliar. Hindustan is now practically the only form for that name, but Hindostan was not altogether dropped until recently. Innumerable geographical names have been changed in spelling at various times, and a man who really keeps abreast of the time must devote a great deal of time to the task. Usually all that can be done is to consult some of the latest gazetteers, and even they can not always be followed without special authorization. All of them, for instance, are now printing Kongo, yet many people cling to Congo and will not allow the other spelling to be used in their work. There is considerable doubt in some minds as to some of the common words mentioned, and occasionally there is no doubt that the old form is better. Coconut has been used comparatively little, and many people are sure that cocoanut is much better spelling, because it is the one they know. Some of the others in the letter are really better etymologically than the other forms that are common, but, as in the case of cocoanut (coconut also is really better etymologically), familiarity induces strong preference for the forms most used. It may be said, and is said by a majority of Americans, that maneuver is better than manœuvre, but a strong minority of Americans and practically all the rest of the English-speaking world still spell it manœuvre. Rime is older than rhyme, and there never was a good reason for the latter spelling, except the mere fact that, when once started, it was universally adopted, so that now it is hard to get the people to correct it. Authority for the plurals asked about must be found in the dictionary. There is no rule and no practice for making them all alike. Each dictionary tells how to spell the plural whenever its makers have thought it necessary. In all such cases the proofreader has a perfect defense when he can show that he has spelled according to the dictionary.

**EXPERTS.**—"Inquirer," Washington, sends us the following: "A dispute arose over the punctuation of the sentence, 'The expert witness Taylor testified as to the character of the couplings.' I punctuated it with commas after 'expert' and 'Taylor.' A friend insists that the correct punctuation is to use commas or parentheses around 'Taylor.' I contend that there is no such thing as an expert witness; that a man may be called upon to testify as an expert on railroad appliances, as it seems to me was the above case, or may be an expert in a profession, trade, or the like, but that to designate him as the

expert witness could only mean that he is expert in his character as a witness, that is, accomplished in telling what he knows, without reference to whether he knows much or little. My friend insists that a man who is an expert in anything can be an expert witness. As we are deadlocked over the matter, I ask for your opinion about it, promising to bear your decision with all due cheerfulness should it be adverse to my contention, as it is the truth I am concerned with more than vindication of my own opinion. My friend also insisted that if I made the sentence read, 'The expert, witness Taylor, testified,' it would be necessary to capitalize 'witness,' arguing that it is a title, just as 'engineer,' 'policeman,' etc., would be in the same place. Is his contention sound, or should not 'witness' be lower-cased as a common noun or as a mere ephemeral title?" *Answer.*—The only proper thing for a proofreader to do in such a case is to follow copy, unless there is something in the context that indicates conclusively that the copy is not right. Two meanings at least are expressible by the words in the sentence, one with commas and one without, and with no proof to the contrary the only safe presumption is that it is written correctly. As to the nature of the difference made by the presence or absence of a comma, the following is quoted from "Word and Phrase," by Joseph Fitzgerald: "The following example of faulty punctuation, though taken from a newspaper, is not given as a specimen of newspaper punctuation, but as an illustration of a very common misuse of the comma; it is seen here that the comma, so far from making the sentence perspicuous, perverts the sense: 'A big, popular loan.' Without the comma, the phrase would say, 'a big loan that is to be advanced by the people;' with the comma, it means 'a big loan that is in favor with the people'—a considerable difference." In saying "the expert, witness Taylor, testified," the sense naturally attributed to the words would be that only one expert testified, while the meaning without the commas would be that the expert who is named might or might not have been the only one. There is practically no doubt that in writing the sentence without commas the intention would be to call the person an expert witness, and the intention could be supported by this definition of the adjective in the Century Dictionary: "Pertaining to or resulting from experience; due to or proceeding from one having practical knowledge or skill; as, expert workmanship; expert testimony." It is quite in keeping with the ways of words to call one who gives expert testimony an expert witness; it is no more violent in application than the use of "large" in speaking of a large farmer or dealer, where "large" is not used to mean that the man is large, but that his business is large. It is very common in practice to capitalize as in Engineer Taylor, Policeman Taylor, Witness Taylor, but it is based on an erroneous notion that the epithets are titles. They are not titles in the true sense of the rule that provides for capitalizing titles, but such sense has been read into that rule very widely. If any of them are capitalized, all should be; and this would make us have Barber Taylor, Scavenger Taylor, Washerwoman Taylor, and so on ad nauseam. All these names of occupation are merely occupation names in apposition with the proper name. I suppose the ridiculous capitalizing will be continued, but it should not be.

#### JOY FOR THE SEARCHER OF FILES.

The British Museum newspaper-room, which has been erected at Hendon, is now finished and equipped with the volumes of the newspaper press of the British Isles. It contains no fewer than six and a half miles of shelving.—*Exchange.*

#### N. BROCK, PHOTOGRAPHER.



READERS of THE INLAND PRINTER are familiar with the work of Mr. Nace Brock, of Asheville, North Carolina, whose photographs have appeared with increasing frequency in these pages of recent years. In the present number of the magazine he is well represented, the cover-design and numerous study-heads and landscapes herein showing that in whatever department he exploits his undoubted genius, care and thoroughness with fine perception display the work of a man in love with his art. A native of eastern North Carolina, Mr. Brock, thirty-nine years ago, began to take notice of things terrestrial, and his youth was about equally divided between receiving



MR. N. BROCK.

instruction in the country schools, farming and in hunting. Probably no man in his section of the country had more deer and bear victims to his rifle than N. Brock, and it may well be imagined that the same persistence and patience that gave him sureness and certainty as a hunter supported him in the vicissitudes that befell the seeker after the ideal in the acquirement of an art education. At the age of nineteen he left the woods and went to New York city. He had early developed a pronounced taste for drawing, and along these lines he studied at Cooper Union and other places in the great metropolis. As the surest and most immediate means of making a living he took up cheap crayon portrait work, and with this as a stepping-stone attempted more serious work in painting. As a means for collecting data for this work he took up photography, and its capabilities in his hands brought him to the decision that this medium of expression could be made an art second to none. He has ever since been striving to demonstrate this idea. His growth in ability to use the interpretative powers of photography has been most marked. Unusual recognition has been made of this fact, as the accompanying illustrations of the trophies won by him will show. An indication of his power to still

further advance his art ideals is displayed in his impartial view of his own work.

The illustrations of the trophies won by Mr. Brock are not arranged in chronological order, but are numbered according to their arrangement on the page:

No. 1 is a bronze figure (first prize), given by the Photographers' Association of Virginia and the Carolinas

#### THINGS TO FORGET.

If you would increase your happiness and prolong your life, forget your neighbors' faults. Forget all the slander you have ever heard. Forget the temptations. Forget the fault-finding, and give a little thought to the cause which provoked it.

Forget the peculiarities of your friends, and only



No. 1.

No. 2.

No. 3.

THE BROCK TROPHIES.

for the best landscape photographs. Won by N. Brock, 1903. (Last prize offered by the association.)

No. 2 is the Slater trophy, given by the American Aristotype Company for the six best portraits made on Aristo paper, 10 inches or larger. (Conditions were that it should be won three successive times before it became the property of winner.) Trophy was won three successive times by N. Brock — or Brock & Koonce — N. Brock, operator. Cup was competed for once each year for three years. It was won as a finality in 1906.

No. 3 is the "Asheville Trophy"—14 inches high—given by Representatives of the Manufacturers and Dealers (photographic) for the one best portrait of a woman. Won by Brock & Koonce, N. Brock, operator.

No. 4 is the Gold Medal (first prize), given by the Photographers' Association of Virginia and the Carolinas for the best genre photograph. Won by N. Brock, 1902. Last prize in this class offered by the association.

No. 5 is the Gold Medal (first prize), given by Photographers' Association of Virginia and the Carolinas for the twelve best portraits (small size). Won by N. Brock, 1903. Last prize offered by the association.

Mr. Brock uses platinum in black and sepia almost exclusively. His pictures are in sizes about 9½, 13¼ and 16½ long, the width proportioned to the subject. His prices are \$1, \$2 and \$3, respectively, for each print. This refers, of course, to his art studies only, such as appear in this magazine. THE INLAND PRINTER gives this information here in response to many inquiries from would-be purchasers of these contact prints. The photographic prints will be furnished by The Inland Printer Company at the prices quoted.

remember the good points which make you fond of them. Forget all personal quarrels or histories you may have heard by accident, and which, if repeated, would seem a thousand times worse than they are.

Blot out as far as possible all the disagreeables of life; they will come, but they will grow larger when you remem-



No. 4.

THE BROCK MEDALS.

No. 5.

ber them, and the constant thought of the acts of meanness, or, worse still, malice, will only tend to make you more familiar with them. Obliterate everything disagreeable from yesterday, start with a clean sheet for to-day, and write upon it, for sweet memory's sake, only those things which are lovely and lovable.—*Exchange.*

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# Christmas Celebration

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Thursday, December 27, 1906, 8 p.m.

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Emmanuel Episcopal  
Sunday School

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## P R O G R A M

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Hymn 54

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Scripture Lesson, St. Matt. 18:11-15

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Carol: A Shout of Mighty Triumph

---

Creed, Lord's Prayer and Collects

---

Superintendent's Report

---

Entertainment, By Prof. Fred High, B. Sc.

---

Children's Treat

---

Announcements

---

Rector's Address and Benediction

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Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on **THE INLAND PRINTER'S** list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, **The Inland Printer Company, Chicago.**

The following list of books is given for the convenience of readers. Orders may be sent to **The Inland Printer Company.**

**PHOTOTRICHROMATIC PRINTING.**—See Process Engraving.

**PRESSWORK.**—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

**THE HARMONIZER.**—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

**TYMPAN GAUGE SQUARE.**—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

**THE THEORY OF OVERLAYS.**—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

**OVERLAY KNIFE.**—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

**THE STONEMAN.**—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1 postpaid.

**PRACTICAL GUIDE TO EMBOSSEING.**—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

**A CONCISE MANUAL OF PLATEN PRESSWORK.**—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

**INK REDUCER.**—G. R. K., Lincoln, Nebraska, writes: "Will you please inform me what is the best method for reducing inks on roll wrapping-paper web press? I have considerable trouble with off-set and sticking, especially with colored inks." *Answer.*—Little trouble should be experienced from off-set or sticking if a suitable ink is used for the work in hand. This should be free flowing and medium quick drier. Run the color sparingly and use boiled linseed oil or reducing compound as a reducer.

**BLENDING COLORS.**—L. J. R., New York, New York, writes: "To settle an argument between office and shop, kindly advise me through **THE INLAND PRINTER** how the enclosed label was printed, and what arrangements are necessary to run large forms on a Universal press." *Answer.*—The effect on the specimen submitted is obtained by blending the different colors by means of a division in the ink fountain. A complete method for doing this work appeared in this department in the November number of **THE INLAND PRINTER.**

**A CHRISTMAS NUMBER FROM NEW ZEALAND.**—Mr. J. V. Price, foreman of the pressroom department of *The Christchurch Press*, has sent a copy of the *Weekly Press*, Christmas number. He writes as follows: "I have pleasure in sending you a copy of *New Zealand Illustrated*, the Christmas number of *The Weekly Press*, for 1906. I made ready and printed the whole number (excepting supplement). Instead of using my own overlay process this year, I used the Arthur Cox metallic overlays, which give very fine results. The cover is a new departure this year, being printed from plates, instead of 'litho.' I would be grateful if you would give me your valuable opinion on the whole number, including the cover." *Answer.*—The printing and presswork in general of this

handsome souvenir is far above the average done in America, the many half-tones showing excellent judgment as to make-ready and evenness of color, which is carried to a nicety throughout the entire book. Especially must we commend the presswork shown on the cover, which is run in several colors and is handsomely printed.

**PERFORATING ON PLATEN PRESSES.**—T. L. H., Decatur, Illinois, says: "I would like to ask your advice in regard to making a tympan for perforating on platen presses, so that the tympan will not cut so much when a job with perforations is to be worked." *Answer.*—Prepare the tympan with hard packing, card or stencil board, if possible, leaving only enough loose sheets for the actual make-ready. After the make-ready is complete, paste a strip of muslin or press tape over the printed impression of the rule. Do not try to perforate too strongly at the start of a run, as the perforation will become sharper after a few hundred impressions.

**GLOSS FINISH ON COVERS.**—M. R. S., Quincy, Illinois, writes: "Will you kindly inform me through your department how I may obtain a gloss finish on such work as the sample enclosed? I have considerable work of this kind and have some difficulty in getting a good effect." *Answer.*—To obtain a gloss finish on printed matter, either half-tone or zinc plates, print the job in the usual way and, after the ink is thoroughly dry, run a liberal coating of gloss varnish over it, running it from the ink-fountain. If the varnish is too thin and flies in the air, a small quantity of magnesia or mixing white added to the varnish will give it body and cause it to flow freely and lie smoothly. Run the work in trays and small lifts to avoid sticking.

**UNDERLAYING CUTS.**—H. J. D., Zanesville, Ohio, writes: "Enclosed find a card which was printed with two forms. (1) Would it be possible to have a plate made from a printed copy, which is complete with one form over the other? (2) Also find a proof of a half-tone cut. You will notice from the proof that the cut appears to be lower in some places than others, while the impressions on the corners are about the same. In your opinion, is it correct to make an underlay, building it up most on the low places and putting it under the wood base; or should an overlay be made, patching up the weak places with tissue paper, and then putting same on cylinder? It is quite common when making ready on 'square' half-tones to find the outer lines or edges of the cut to punch a little, when the center seems to print about right. A first-class pressman once said that when the outer lines of a cut showed the impression, or punched, the cut was too high (regardless of how the balance of the cut printed), and should be planed off until the outer lines showed the correct impression." *Answer.*—(1) A zinc plate can be made from the printed copy. Then it is best to have an electro made from the zinc and print from the electro, keeping the extra plate on hand, from which new electros may be made from time to time. (2) The proof of the half-tone sent is a fairly good impression for a cut 5 by 7 inches, and no underlaying is necessary where the weak points can be brought up with two or three sheets of tissue paper. Of course, a cut may be perfectly flat and even and yet be too low or too high to print properly. But a marked-out underlay placed beneath the block will not locally affect the face of a cut in small, weak places, such as naturally appear here and there in all forms. It is advisable for it to receive a stronger pressure from the form rollers to bring the cut up flat by means of underlaying with one or two sheets of flat paper until the cut is the correct height. At this point overlaying should begin, and all weak points may be reached by overlaying.

On vignette half-tone cuts, a marked-up underlay is sometimes necessary, but this should be placed between the plate and block, and not at the base, as it would then only serve to make the cut wobble or rock while taking the impression. It is not practical or wise to have a cut planed off simply because the edges print sharper than the center. The fault may be in the press or the adjustment of the cylinder to bed. In such a case, the center of the cut would not receive the proper inking and perfect printing would be impossible.

**PRINTING TWO COLORS FROM ONE PLATE.**—E. A. S., Boston, Massachusetts, writes: "I enclose you a job I printed recently, on which I would like a little advice. I had several subjects of different sizes, like the enclosed prints, on one sheet. The dark color (a brown) was run first, and I made sure of register in every way before starting. The job was run on a new modern cylinder, fed by an expert feeder; used drop guides and gripper margin about right for colorwork; no play or swing in sheets while traveling around the cylinder. Plates were mounted on wooden bases, locked firmly with metal furniture between margins and chase with cross-bar; sheet was 10 by 24 inches. You will see that I ran two impressions from the same plates—both the dark color and tint. Note the variation in register, so infinitesimal, still it ran out on several thousand, and no two sheets were alike. On some sheets it is apparently only a tissue out of register, and yet it seems to throw off the shade of color. I have done this work on a larger scale, under the same conditions, but different colors were used and I experienced no trouble. What colors would you advise on this class of work; also give formula for mixing, so as to get a rich photo-tone in two printings and have the appearance of a photogravure." *Answer.*—The trouble you complain of is not due to imperfect register, but is a common defect where two impressions are printed from one plate. Then, too, the tint varies considerably on the different proofs, the one marked O. K. being run with an over-abundance of color on the tint, while the other two proofs show very little color from the second impression. Very good results may be obtained in two printings from one plate if the colors are followed closely and they are worked in the proper manner. In this case, where two browns are to be run, the first should be run full in color and as near the correct hue as possible, so as to avoid running two strong colors of ink over each other. Then the tint could be obtained by the admixture of a small quantity of the solid color in a suitable tint base. Gloss finish is produced by preparing the tint from gloss compound or gloss varnish as the tint base. These should always be run last, or after the solid color has been printed. Other transparent tints that may be run before or after the solid color (and where a high finish is not desired) can be made by using lakatone, mixing white or magnesia as the tint base. In any event, when two colors are run from one plate, the effect is not nearly so good as when two plates are used, and a variation in color is often noticeable. This is due to a pattern being produced by running one printing over another with a half-tone of the same on complete screen. Usually the gloss tints produce the best results.

#### PLACING THE LIMIT.

"Well, he's a good man, an' I'm with him," said Mr. Hennessy. "Don't ye think he's right whin he wants to put a limit on how much money a man can have?"

"I do," said Mr. Dooley, "but I'd rather put a limit on how little he can have."—*Dissertations of Mr. Dooley.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**CHALLEN'S LABOR-SAVING RECORDS.**—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

**THE STONEMAN.**—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1 postpaid.

**STARTING A PRINTING-OFFICE.**—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

**GAINING A CIRCULATION.**—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, 50 cents, postpaid.

**ESTABLISHING A NEWSPAPER.**—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, 50 cents.

**PERFECTION ADVERTISING RECORD.**—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

**PRACTICAL JOURNALISM.**—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

SOMETHING new in the way of a demonstration of circulation has just been issued by the St. Paul (Minn.) *Dispatch*. Evidently no expense has been spared to show that "The *Dispatch* is all you need in St. Paul." Advertisers were asked to select fifty blocks to be canvassed for newspaper statistics, and the blocks selected would presumably be those in which the *Dispatch* might be supposed to be weak. Each of the fifty blocks illustrated the returns and the result summarized, showing that the *Dispatch* reaches about eighty-five per cent of the homes in St. Paul where newspapers are read. An argument of this kind can not fail to make an impression on an advertiser.

**AD.-SETTING CONTEST No. 21.**—The primary object of THE INLAND PRINTER'S ad.-setting contests is to place practical problems before the compositors, such as are met with every day in a newspaper office. The last contest, the result of which was announced last month, proved a very interesting and helpful one, as it was not only a contest in ad.-setting but also in ad.-writing. The one announced this month is almost exclusively an ad.-setting contest, although the compositor is given considerable latitude in rearranging or otherwise improving upon the copy. It will be remembered that the last contest was suggested by W. B. Mayes, of the Whitney (Texas) *Messenger*, and this also comes from the same

source. Mr. Mayes's letter is an interesting one and is given in full:

Mr. O. F. Byxbee, Chicago, Ill.:

MY DEAR MR. BYXBEE.—Since my last suggestion in the way of a contest scheme proved somewhat of a "hit," I am ready with another, which you may consider in the light of its actual worth—and while not so much of an innovation as the former one, it presents, at least to my mind, an excellent study for ad. composition.

I wish to submit a piece of actual "copy" which was handed me with the request from the advertisers that I "improve on the wording and arrangement," and "fix it up in as good style as possible."

The space to be occupied was six inches, double-column, and for fear you would be unable to read the original, I furnish herewith a verbatim copy of said "copy" (waiving, for the present at least, a copy of my effort at displaying same):

Who can you blame if you get stuck on something that you set out after?

Here are three cases of good bargains that I compared prices with this week:

Gold filled case, 7-jewel American movement, price paid \$4.65—my price \$3.75.

Gold filled case, 17-jewel American movement, price paid \$12.75—my price \$9.00.

Diamond ring, price paid \$90.00—my price \$75.00.

How do you like the comparison? We stand ready to prove what we say and are anxious to figure against any catalogue. When you buy at home you see the goods and if they fail to prove good you know where to go and have a chance to get your money back. Other people can sell just as good jewelry as we do and just as cheap, but do they do it? If you want to buy jewelry it will be money in your pocket to figure with us. The best goods for the least money possible is what we give you.

Herman Grosberg, the Jeweler.

Supposing the task set for the compositor to be that of pleasing a somewhat eccentric patron—one who is easily enough pleased on type-faces and general display so long as he gets what might be regarded as a rather catchy or "unusual looking" ad., but whose greatest difficulty is pleasing himself in his own wording and style of expression (and their "names are legion"). He has written half a dozen, perhaps, and destroyed them—and this is about as good as he can do—knows you can do it better if you will try—so do your best on it—would advertise lots more if he knew how to write a good ad., etc.

Presuming that in this and kindred troubles I have quite an army of fellow-workmen sympathizers the world over, I should be especially interested to have a number of them "try their hand" on this specimen.

Yours very truly,

W. B. MAYES.

Every compositor realizes how often copy of this character is received with similar instructions, and with such copy and instructions the result will undoubtedly be of great benefit to those who participate. It will be noticed that the size of the ad. is the same as the last contest. The same rules which have so satisfactorily governed previous contests will be followed:

1. Set 26½ ems pica wide by 6 inches deep.
2. Each contestant may enter two specimens.
3. Compositor is at liberty to change the arrangement, add to the copy or omit portions, as he deems advisable.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed flat to "O. F. Byxbee, Medinah Building, Chicago."
6. Use black ink on white paper, 6 by 8 inches exactly.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before January 15, 1907.

The slip with the compositor's name and address and the stamps or coin should be enclosed in the package and not sent in a letter; in fact, it is better not to write a letter at all. The usual plan of designating the best ads.

will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and such an ad. will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be two hundred sets of ads., and should the number of contestants be unusually large, the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

An item is going the rounds of the press depicting a novel way of keeping delinquents paid up, which is said to be in vogue in the West. For instance, an Indian Territory editor took the occasion of the death of a reader to write this: "Deceased was a mild-mannered man, with a mouth for whisky. He came here at night with another man's wife and joined the church at the first opportunity. He owed us \$7 on the paper."

C. E. HOLBROOK, of the Boston *Transcript*, sends a very interesting piece of composition in the form of a page ad. Mr. Holbrook writes that this ad. was designed by E. H. Leonard, advertising manager for the Shepard, Norwell Company, but that he did the composition, using 240 pieces of brass rule, each of which was cut and mitered by hand. There are fifty-two panels inside the border, giving the ad. a neat effect. It is a very creditable piece of work from every standpoint, and while it evidently consumed a great amount of time, the result warrants the expenditure.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

*Crowley Ridge Chronicle*, Forest City, Arkansas.—Headings on the longer local items would add interest to the news and at the same time avoid repeating the head, "Additional Locals."

California (Pa.) *Sentinel*.—Your principal trouble is with your press-work. Register is very poor and color and impression are uneven.

Carlyle (Sask.) *Herald*.—The defects noted in October have been remedied. Outer margins are too wide; there should be about two picas more space in the back. Watch the register and see that color is even.

Newport (Pa.) *News*.—A very commendable paper. The solid nonpareil is pretty small to please country readers, but through its use you are able to publish an unusual amount of news.

Hills (Minn.) *Crescent*.—The only thing to criticise about your paper is a slightly poor distribution of ink.

SPECIAL EDITIONS continue to come from all parts of the country, one of the most prosperous this month coming from the Leavenworth (Kan.) *Post*. It was called a "Greater Leavenworth Edition," and its twenty pages were nicely illustrated, many of the cuts being fine line drawings. Another "Souvenir Edition" is that of the *McLean County Independent*, published at Garrison, North Dakota. This edition nicely illustrates the possibilities of special editions, as advocated in THE INLAND PRINTER last

month. The *Independent* is published in a town one year old with less than five hundred inhabitants, yet it secured over ten columns of additional advertising, for which the publishers say they received a flat rate of 25 cents an inch. Still another good example is the "Trade and Immigration Edition" of the Strawn (Texas) *Enterprise*. This also had ten pages of additional display advertising besides several columns of reading notices.

**RATE CARD.**—A few months ago a publisher requested a rate card from 50 cents for an inch to \$126 for one column one year. A card was published giving rates for the usual spaces, but now comes the following letter:

Recently you calculated the enclosed schedule of advertising rates for us, but did not give the figures covering space from ten to twenty inches. Kindly favor us by completing the schedule that it may be perfectly accurate.

We should also like to have you suggest a rate for one-quarter page (30 inches), one-half page (60 inches), and full page (120 inches), each of these spaces for one, two, three and four insertions.

As this may also interest other publishers the revised and complete card is given below:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch .....	.50	.80	1.10	1.40	3.95	7.15	12.25
2 inches .....	.80	1.40	2.00	2.60	7.15	12.25	21.50
3 " .....	1.10	2.00	2.90	3.70	9.75	17.00	30.00
4 " .....	1.40	2.60	3.70	4.70	12.25	21.50	38.00
5 " .....	1.70	3.20	4.45	5.70	14.75	26.00	45.00
6 " .....	2.00	3.70	5.20	6.70	17.00	30.00	52.00
8 " .....	2.60	4.70	6.70	8.35	21.50	38.00	64.00
10 " .....	3.20	5.70	7.95	9.95	26.00	45.00	77.00
12 " .....	3.70	6.70	9.15	11.50	30.00	52.00	89.00
14 " .....	4.20	7.55	10.25	13.00	34.00	58.00	99.00
16 " .....	4.70	8.35	11.50	14.50	38.00	64.00	110.00
18 " .....	5.20	9.15	12.50	16.00	42.00	70.00	120.00
20 " .....	5.70	9.95	13.75	17.25	45.00	77.00	126.00
1/4 page .....	7.95	13.75	19.25	24.50	.....	.....	.....
1/2 " .....	13.75	24.50	34.00	43.00	.....	.....	.....
1 " .....	24.50	43.00	57.00	72.00	.....	.....	.....

WHAT will be the outcome of the postal inquiry it is impossible to forecast, but from the questions which the commissioners asked while in session in New York it is evident they were interested in getting the opinions of publishers as to why the Government should carry second-class matter at a loss. It is regrettable that the different organizations of publishers could not have gotten together and worked for the best interests of all. As it was, the dailies, the weeklies and the monthlies have each expressed their opinions, and on some points they have not been unanimous. The dailies claim that newspapers can be carried three hundred miles from the office of publication at a profit, and as they are not interested in circulating further they openly declare that there is no occasion for the heavy literary and trade monthlies to be carried greater distances at a loss. On the other hand, monthlies claim that the low second-class rates mean a greatly increased revenue from first-class mail through answering advertisements and the correspondence which follows. As to the weeklies, one important feature has hardly been touched upon—the carrying of papers free in the county where published. There are hundreds of papers the bulk of whose circulation is within the county, whose postal bills range from 20 to 30 cents a week. It is doubtful if this custom will be continued, and, as the weekly publishers have not attempted to defend it, they are evidently resigned to the fact and are bending their energies toward preventing an increase above 1 cent a pound. The arguments on all sides are now too familiar to need repetition—the question now in the minds of all is, what will be the verdict? From present indications it is safe to assert that very strong arguments will be necessary to prevent the Commission and Congress from materially increasing the rate.

## METHODS OF A TRADE SCHOOL.



HAT two important factors in the printing trade—employers and workmen—are giving thought and money toward development along the educational side of the calling is indicated in the operations of the School of Printing and Binding, now in its second year at Winona Technical Institute, Indianapolis. This is but one of a half-dozen trade schools in this institution, including distinct departments for teaching lithography, iron-molding, tile-setting and metal decoration, carpentry, electrical work, and other trades. The School of Printing and Binding began by giving instruction to journeymen in machine, book and job composition, imposition, presswork, printing-plant management and in the buying and handling of paper stock. Before the first year had hardly closed the necessity of broadening the scope of the school became apparent, and its second year has opened with instruction for beginners, women are admitted to the school, and bookbinding is taught. The result has been that the school now has two or three times as many students as in its first year; several of them are beginners, and they come from many States. The school at Winona Technical Institute has one printing-school idea which is probably to be found in no other. Men who believe in the development of a workman's mind as well as his hand have contributed money to a scholarship fund, and money from this fund is available to students to pay tuition. They are permitted to borrow for a term of years, giving personal notes without security. The notes draw no interest. A student who borrows from the fund is placed on his honor to repay the amount after he has completed his schooling and obtained work in a commercial establishment.

The student who enters the school at Indianapolis starts in the preparatory department. The first term lasts for twenty weeks and the tuition is \$50. The instruction for the first term includes correct composition, five hours a week being given to it. Four hours a week are devoted to learning the names of type, to mastering the meaning of the point system, and to becoming acquainted with modern type-faces. Five hours a week are given to book composition. One hour a week is devoted to the study of type-making and the history of printing. Another hour each week is given to the discussion of current periodicals. Nineteen hours a week are spent in practical shopwork.

The beginner is carried far enough along the road during the first twenty weeks to take up more advanced work in the second term, also twenty weeks in length, and for which the tuition is \$50. Five hours each week are given to instruction in indentation, spacing, sub-headings, punctuation, proofreading and copy. Five hours are given to more difficult composition in bookwork and in dealing with foreign languages, making-up and stone-work. Four hours a week are devoted to the study of title-pages, the use of gothics, antique and black-face type generally, and to large metal and wood type, as well as the most recent faces which typefounders have cut. The youthful printer also gives an hour a week to the rudiments of platen presswork and an hour to current periodicals. To test the progress of the students examinations are held in all subjects at the end of the terms.

Advancing out of the preparatory work, a student in the Indianapolis school takes up what is known as the regular course of instruction. In this he begins as a junior, his first term continuing twenty weeks, the tuition being \$50. During this term the subjects taught are machine composition, display composition, imposition,

presswork, the chemistry of printing-inks, paper stock, bindery processes, paper and office systems. The second period of the regular course covers twenty weeks, with the same amount of tuition. In the second period the student reviews his previous instruction in plain and display composition and imposition, giving five hours a week to it. Three hours a week are spent at machine composition and as many more in presswork. More advanced effort is

instruction is for 280 hours, and day and night classes are conducted, women being admitted. There is a special course for journeymen in imposition, the length of instruction depending upon the needs of the student. Another special course is in presswork, explanatory of press mechanism, and three-color and half-tone printing.

Many manufacturers of printing appliances over the country have shown their faith in the schooling of printers

in a technical institution by helping the Indianapolis school with many gifts. One of these was a cylinder press which sells on the market for over \$3,000. Manufacturers of platen presses, paper-cutters, roller washing machines, Linotypes and the like have helped the school materially in obtaining equipment. A manufacturer of furniture made a special outfit of weathered oak racks, cabinets, stands and cases for this school. Many substantial gifts in the way of equipment have been promised for the next few months.

Every trade school in Winona Technical Institute has the education of craftsmen

as a purpose rather than financial gain as an object, most of the support of the institution coming through scholarships and gifts from men of means all over the country. One corporation gave \$10,000 to the institute, the amount going into equipment for various trade schools. A few years ago the people of Indianapolis bought from the United States Government a tract of seventy-six acres of ground near the heart of the city that had for forty



SCHOOL OF PRINTING AND BINDING.  
Winona Technical Institute, Indianapolis.

given to bindery processes, the chemistry of printing-inks, paper and office systems, and over eighteen hours a week are given to shop practice.

By the time the student has followed the instruction of the Indianapolis school to this point he has spent eighty weeks. He has been under the direction of men who are skilled in hand and machine composition, who are well developed in imposition, who understand binding and handling paper stock. The student in these eighty weeks gets so far advanced that he may take a comprehensive look over the field of printing.

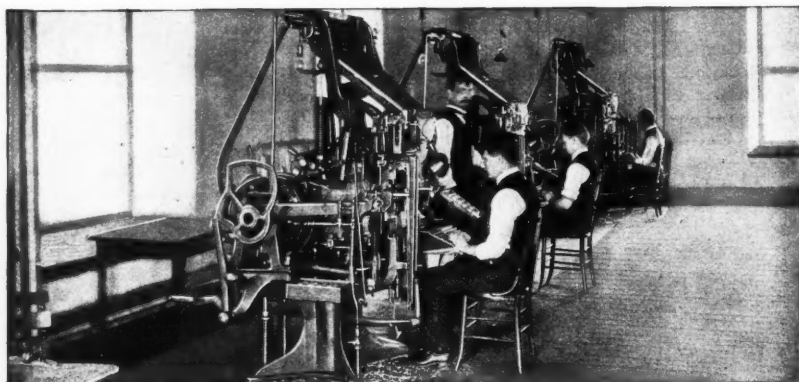
The School of Printing and Binding is following the modern tendency in printing in which the call seems to be largely for specialists. After carrying students up through the early steps of printing, the way into the senior department is open to them. Its instruction continues through ten weeks and the tuition is \$35. As he scans the work through which he has come, the senior student takes up special work. His talent may lie in the direction of job composition. He may be especially capable for stonework. Perhaps he has more of a liking for presswork, or he may want to equip himself as a paper-stock man. Whatever his choice, and his instructors help him in the selection of one, the student is developed further along the line he has chosen. The whole period of instruction in the school continues through ninety weeks, and the tuition is \$235.

There are also in this school special courses for journeymen. One is for Linotype machinist-operators, the term lasting eight weeks, the tuition being \$50. The



OFFICE OF SCHOOL OF PRINTING AND BINDING.  
Winona Technical Institute, Indianapolis.

years been used as an arsenal, the people making the purchase that a technical institution might be founded. The Government spent nearly \$700,000 for buildings on the grounds. The lower floor of the largest structure is occupied by the School of Printing and Binding, the floor space covering 60 by 180 feet, and lighted by twenty-eight broad windows. The building is of steel, concrete and brick construction and lends itself to heavy printing machinery. The building is modern in its appointments and every machine is driven by an individual electric motor.



MACHINE COMPOSITION.

School of Printing and Binding, Winona Technical Institute, Indianapolis.

**THE CASE OF THE EMPLOYING LITHOGRAPHERS.**

In *American Industries*, of August 15, Mr. F. A. Stecher, president of the National Association of Employing Lithographers, gives the case of the employing lithographers in an extended article, in which he takes the stand that the strike precipitated by the lithographers' brotherhood was in violation of contract, was contrary to their own agreement through their executive committee, and was void of justice and right. We have as yet seen no satisfactory reply to the statements presented. Mr. Stecher says: "In May, 1906, the National Association of Employing Lithographers was organized, and, as the very foundation of their organization, they adopted a declaration of principles to the effect that they favored the settlements of disputes with unions by a reference of such disputes to properly constituted boards of conference; and they agreed, and offered to the world, that, if any labor union desired it, the employers would sign a five years'

is a national union composed of the pressmen, transferers, provers and others, served upon our members a peremptory demand for an eight-hour day, some time in July, 1906. In view of the restrictions which had been placed upon



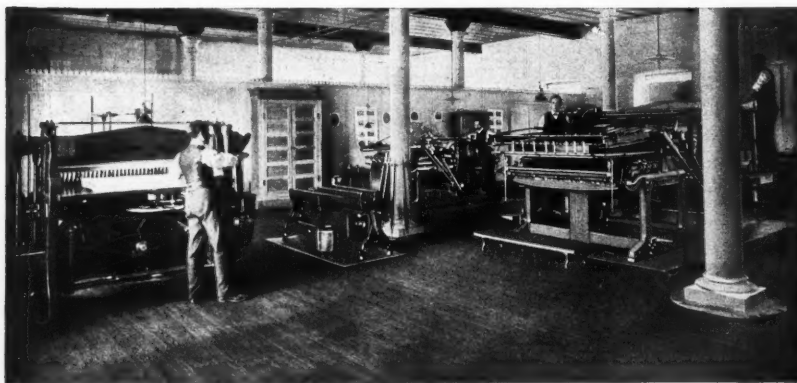
COMPOSING-ROOM.

School of Printing and Binding, Winona Technical Institute, Indianapolis.

apprentices by this very union, and in view of the fact that there were not sufficient journeymen to turn out our work even in nine hours, it seemed to us that this demand was eminently unjust at such a time."

Space does not permit a full reprint of Mr. Stecher's statement, but it is an arraignment that no organization can afford to ignore if it has an approximation of reason to offer in exculpation.

THE longer I live the more deeply am I convinced that that which makes the difference between one man and another—between the weak and the powerful, the great and insignificant—is energy—invincible determination—a purpose once formed, and then death or victory.—*Powell Buxton.*



PRESSROOM.

School of Printing and Binding, Winona Technical Institute, Indianapolis.



F. C. MALTBY now represents the Barnhart Type Foundry Company in New England.

MR. W. A. FOWLER, for the past five years traveling representative of the Keystone Type Foundry in the Southern States, has just been placed in charge of the Atlanta house of that company as manager.

W. H. PHELPS & Co. announce the installation of a distinctively modern printing plant, for the production of the highest class of letterpress work, in the Clinton building, 8 East Chestnut street, Columbus, Ohio.

CHALMER A. LINDSLEY, San Juan, Porto Rico, is fitting up a school for instruction in printing—with special attention to colorwork and embossing—to be known as the Insular Mechanical School. All the Porto Rico Department of Education printing will be done in this school.

J. A. RICHARDS COMPANY, Albion, Michigan, announce the establishment of a modern printing plant, for the production of fine job, book, color and novelty printing, at 106 East Erie street. A cordial invitation is extended to all their patrons and friends to call and see the new plant.

THE M. D. Knowlton Company, 29-35 East Elizabeth street, Rochester, New York, have issued a catalogue of paper-box machinery, probably one of the most comprehensive ever issued. It is printed on heavy tone paper and contains 120 pages. It is an excellent specimen of typography.

By means of a simple little device recently invented by Sydney P. Palmer, secretary of the American Falcon Printing Press Company, New York city, line engraving and embossed work can be printed in two colors at one operation on the Waite die press, which is manufactured by the company of which Mr. Palmer is the executive officer.

BRITTON & REY, lithographers, bookbinders, printers and steel-die embossers, San Francisco, announce that they have returned to their former location at 555 Commercial street, between Montgomery and Sansome streets. The new plant of the firm at 215-231 Bay street, with its large area and modern facilities, enables this firm to execute all orders with unusual promptness.

H. H. OWEN, who has been connected with some of the large job offices in New York, has purchased the Stafford job plant at Plainfield, New Jersey, and the business is to be enlarged with new machinery furnished by Golding & Co., New York. Mr. G. W. Owen, Senior, will be associated with the business, which will be known as the "Owen Printing Concern," at No. 125 East Front street, that city.

OUR old friend, William J. Kelly, the well-known printer and technical writer, has been appointed general manager of the Rockstroh Manufacturing Company, makers of the "Unique" sectional steel blocks. Owing to the increase in its business, this company has been compelled to remove its works to more spacious premises. The offices and factory are now located at 639-647 Kent avenue, corner Keep and Rodney, Brooklyn, New York.

"FOR the greater convenience of our customers and ourselves, we to-day change our name to James White Paper Company." This is the announcement issued under date of November 17 by James White & Company, paper

dealers, 210 Monroe street, Chicago. It may well be believed that the high standing of this house entails an amount of business that requires careful study of everything that will tend to the rapid dispatch of orders, and the brief and comprehensive title chosen is a good one.

THE firm of Braid & Hutton, commercial, book and railroad printers, Savannah, Georgia, composed of William E. Braid and John A. Hutton, having been dissolved by the death of the former, on October 6, 1906, a co-partnership has been formed by Edith S. Braid and John A. Hutton under the same firm name, to continue the business. The new firm, having taken over all assets and liabilities of the old firm, will receive and receipt for all moneys due to and pay all liabilities of the old firm.

EARLY in January the Cape Town Y. M. C. A. are conducting the first advertising exhibition ever held in South Africa. Specimens of up-to-date matter are being collected from all parts of the world, and an interesting and instructive show should be the result. The secretary informs us that specimens of printed matter from any firm the world over will be welcomed, and should be addressed "Secretary, Advertising Exhibition, Y. M. C. A., Cape Town, South Africa."

THE Cross Paper Feeder Company has opened a Chicago office with Mr. Ira Curtis as manager. Mr. Curtis has had many years' experience in handling automatic feeding machinery and is peculiarly well fitted for his new position. With the opening of this Chicago office the Cross Company has personal representation in the following printing centers of the world: New York, H. C. Mackenzie; Chicago, Ira Curtis; London, England, George S. Duncan; Paris, France, E. Lambert et Cie.; Boston, Massachusetts, home office.

A SPECIAL interest attaches to the letter, "A New Departure," by Mr. Henry W. Cherouny in this issue of THE INLAND PRINTER, at this particular time. The substance of the letter has been published in pamphlet form by Mr. Putnam Drew, secretary of the Employing Printers' League of America, the letter embodying the purposes of the league. The call for a meeting of employing printers on the evening of November 20, at the Continental Hotel, Broadway and Twentieth street, New York city, has been signed by the following: Mr. R. W. Smith, of the Trow Printing & Publishing Company; Mr. Joseph J. Little, of J. J. Little & Co.; Mr. Henry W. Cherouny, of Cherouny Printing Company; Mr. Charles Francis, of Charles Francis Press; Mr. Frank Meany, of Meany Printing Company; Mr. Chasmar, of Chasmar-Winchell Press; Mr. B. Peele Willett, of The Willett Press; Mr. William Driscoll, of Burr Printing House; Mr. William N. Jennings; Mr. A. F. Behre, of Rooney & Otten; Mr. George A. Powers, of George A. Powers Company. This is the beginning of a permanent New York city organization, and it is anticipated that similar organizations in Chicago, Milwaukee and elsewhere, will obtain a unity of purpose among employing printers that will redound to the benefit of the trade generally.

KENEA & LANE, publishers of *The Clarinda Journal*, Clarinda, Iowa, forward THE INLAND PRINTER the following from the *Journal* of November 16: "The Inland Printer for November contains a host of congressmen who are or have been identified with the printing business. It omits the name of Colonel W. P. Hepburn of Clarinda, representative in congress from the Eighth Iowa district. The colonel in his younger days worked industriously at the printer's trade for several years, and judging by his subsequent success in life it is one of the easiest matters possible to believe the prevalent story about his work as a

printer—that he was an unusually good one. The writer of this paragraph not long ago happened to hear the Colonel incidentally refer to the condition of the printing trade in the old days in Iowa, and was impressed by the Colonel's excellent memory and his use of accurate terms belonging to the trade, and which he would not have, probably, any recent particular object to keep closely in mind. The law, fighting for his country, and other offices intervened between his setting type and going to Congress, but from printer to Congress he has made it his business to be thorough and to take advantage of the opportunities for the gaining of useful knowledge about him. Such a man can safely counsel the young how to get on in life."

Mr. JAMES B. BAUM, manager of the printing and advertising department of Wadsworth-Howland Company, Chicago, for the past twelve years, has resigned and accepted the position of foreman in the composing-room of the Winona Technical Institute, Indianapolis, Indiana. The plant of the Wadsworth-Howland Company at Thirteenth street and Indiana avenue was completely destroyed by fire on September 22, 1906. They expect to be in running order in their new plant at 47 to 59 North Carpenter street about December 1.



WALTER C. PITMAN, JR.,

Son of Walter C. Pitman, Treasurer, The American Steel & Copperplate Co., New York.

THE "STRATHMORE QUALITY" SAMPLE BOOKS.—The lover of high-grade paper, printing and binding as exemplified in the printed book, will find immense satisfaction in an inspection of the handsome volume entitled, "The Strathmore Quality Book Papers," issued by the Mittineague Paper Company, Mittineague, Massachusetts. The endeavors of the company, as stated in the preface, to make the book an object of beauty as well as of utility, show Strathmore papers in the best manner, and to emphasize their value in the production of fine printing, has met with unqualified success. As a specimen of high-class typography, plate-making, presswork and binding it is

superb. The following quotation from the book will explain its scope: "It shows forty distinct book papers, and shows them under conditions that provide the printer, publisher or advertiser with a definite basis upon which to form an opinion. Nearly all the different methods of printing and plate-making are represented among these beautiful sample pages. In all of them the paper is given its proper place, and its true value is admirably brought out. The simple typographic effects were chosen to allow the paper to be shown in its true relation. Nothing in this book is too difficult for any good printer. The lesson of it is simplicity, artistic harmony and good paper. The printer or advertiser who studies the three elements of good printing—paper, typography, ink—soon discovers that value, beauty, distinction and power depend upon his knowledge of paper, type and ink; and that the first and most important is paper." Twenty-one of the forty items of paper shown are antique finish, seven are medium plate finish, six are plate finish and six are fabric finish. The printing and cut processes shown include photogravures, wood engravings, four-color half-tone plates, as also three, two, and one-color half-tones combined with line engravings, "mash-outs" by plate and rule with half-tone and line, line engravings in colors and in black; and a beautiful showing of typographic effects, plain and in colors. The book is handsomely bound in best cloth-board covers and contains eight pages of each of the forty individual samples of stock. The tops are uncut, each alternate two pages—those on the "inside"—being unprinted. The "Strathmore Quality Covers and Bristols" sample-book is of the same degree of excellence. It is bound in beautifully decorated board covers, and exhibits nine brands, or ninety-four separate samples, showing each one treated with a different color scheme and design, running from one to five colors each, or a total of two hundred and seventy distinct impressions. These books may be secured by all employing printers, publishers, advertising agencies, large advertisers and paper dealers, without cost, providing they will write to the company for a set on their letter-head. The volume treating of the book papers is the product of The Munder-Thomsen Press, Baltimore, Maryland, while that relating to the covers and bristols is from the press of The F. A. Bassette Company, Springfield, Massachusetts. The workmanship on both volumes reflects great credit on these firms.



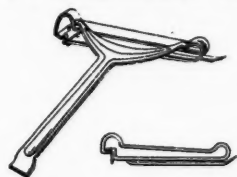
Cup presented by the Star Engravers' Supply Company and won by the employees of the Gill Engraving Company at this year's picnic and games of the Photoengravers' Union, No. 1, New York city.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

It is a pleasure to comment upon the conservative methods employed by the G. & C. Merriam Company in the publication of the Webster's International Dictionary. Not every little slang word or phrase is put into the book regardless of its scholastic or linguistic qualities. It is this conservatism backed by the scholarship of the editor-in-chief, William T. Harris, Ph.D., LL.D., late United States Commissioner of Education, and hundreds of others of the greatest educators of this and other nations which has made the International the standard in the United States Supreme Court and all the State Supreme Courts, also the standard of the Government Printing-office, and the basis of nearly all the schoolbooks in the country. It is indorsed by every State school superintendent, universally recommended by college presidents and educators, and adhered to as standard by over ninety-nine per cent of the newspapers. Should you not own such a book? Get the best.

MR. J. B. EASTMAN, Clarinda, Iowa, has invented and patented a gauge and gripper pin for platen presses which is a decided novelty. This pin, which he calls the "King



Oscar," is made of a single piece of tempered steel, with a point that sticks through the tympan like the ordinary gauge pin. The novel portion of this device is an extended portion which acts as a tongue to prevent the sheet slipping over the guide when feeding, and as the grippers descend upon the platen when the impression is taken they depress this movable portion of the guide, holding the sheet securely at the moment of impression and assisting in pulling it off the form as the platen recedes. In order to operate the bottom guides extension arms are provided, which project on either side. The illustration herewith shows one of the bottom pins with the extension arm attached and the pin as used for a side guide.

#### THE AMERICAN STEEL & COPPER PLATE COMPANY.

Attention is called to the advertisement of The American Steel & Copper Plate Company, of New York city, New York, and Chicago, Illinois. The company was organized November, 1894, with Mr. Charles E. Parker, of the Charles Parker Company, Meriden, Connecticut, as its president. For several years its factory was in Brooklyn, New York, but having outgrown it, in March, 1903, they bought the ground, 157 feet on Fairmount avenue and 106 feet on Cornelison avenue, and built their present factory in Jersey City, New Jersey. The building is of brick, 40 by 125 feet, three stories, has a 200-horse-power steam plant, also its own water supply system and many other up-to-date improvements. It employs a large force of men in the

production of the celebrated brand of engravers' satin finish copper and zinc. The present officers are, Walsingham A. Miller, president; Percy H. Brundage, vice-president; Walter C. Pitman, treasurer; Alfred L. Cooper, secretary. The main office of the company is in the Morton building, 116 Nassau street, New York city, New York, U. S. A.

#### WARNOCK-TOWNER BLOCKS AND HOOKS.

Among the exhibits of machinery and other devices designed to lighten the labor and increase the profits of printers, at the Chicago Advertising Show, the Warnock-Towner's display of sectional blocks and hooks received much favorable attention on account of their many advantages.

This was the first opportunity the printing fraternity had to examine, at first hand, the Warnock Sectional



Blocks and Hooks, and this expert and critical examination has been at all times expressive only of appreciation of their time and labor saving qualities.

It is needless, perhaps, to give much detailed description of the parts that compose the system, a hook and a block are the units — and there is nothing else. Simplicity is one of its features. The unit block is eight picas square, and grooved as shown in illustration, for the reception of the hook, making a surface bed for the plates with the grooves running each way four picas apart. The hooks can be placed in any position in the form, and operated by a ratchet. Tweezers are provided for removing hooks. The jaw of the hook travels eight picas, which, together with the nearness of the retaining grooves to each other, does away with the necessity of shifting or splitting blocks to bring the hooks to their proper retaining position.

The blocks can be assembled by the chaseful, or made into page blocks, and, if desired, brass catches can be used for top and side, with hook on other side for holding plates.

Another time-saving device made by the above-named firm is the Warnock Narrow Margin Register Hook. The pressman will appreciate the rapidity and ease with which this hook can be operated. Moved and controlled by the key that fits in socket through the center jaw of hook as shown in cut, it is always accessible. No matter how close the plates may lie to each other, the means of operating the hook is never covered up. Plates can be fitted and

registered for colors with only a quarter inch margin between them, a trifle more than width of jaw of hook. The hook is 4 by 8 picas in size—two taking the space of a standard 8 by 8 unit—a most convenient size, as it does away with the necessity of splitting blocks to justify hooks in position.

The jaw of the hook is beveled on both sides and swiveled, and will hold plates at any angle. The key controls positively the movements of the jaw, and pressmen can register with rapidity and ease all plates on a press. There is no fumbling or experimenting in putting plates on back part of bed, as each turn or part turn of key in socket moves the jaw an exact corresponding degree. The jaw can not slip when tightened (it never has in practice) but will hold plates until the end of the longest run.

Any one interested in reducing labor and expense in the printing-office should look into these devices, as their use will reduce cost not only on special work, but for general printing as well.

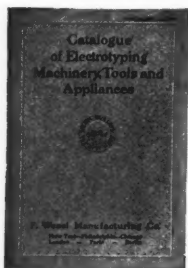
#### AUTOMATIC LIGHT ADJUSTMENT FOR PRINTERS.

In presswork particularly, and in printing in general, one of the most important things is good light. The readiness of the automatic adjustment of drop lights shown in the "Two-Balls" adjuster manufactured by The Vote-Berger Co., La Crosse, Wisconsin, the illustrated advertisement of which is printed on another page in this issue, will commend it to the progressive printer. It is a time and money saver.

#### NEW CATALOGUE OF THE F. WESEL MANUFACTURING COMPANY.

The F. Wesel Manufacturing Company have issued a new catalogue of electrotyping machinery, which is the most complete one of its kind ever gotten up. It consists of 152 pages, 7¼ by 10¼ inches, and contains illustrations and complete description of every machine, tool, appliance and material which goes to make up the most modern electrotype plant. The information contained in this catalogue should be very valuable to progressive electrotypers.

With this catalogue the Wesel Company are now supplied with a complete catalogue for each line of goods they manufacture and carry in stock. In all four catalogues there are 560 pages, which gives some idea of the extensive business of this concern.



#### U. S. SCHOOL OF PHOTOENGRAVING.

Catalogues of the U. S. School of Photo-engraving, 465 Pearl street, New York, are ready for those interested.

Jacob N. Axt, president and general manager, a gentleman of long and thorough experience, previous to establishing this school was general superintendent of the North American Engraving Company, the largest in New York city.

William H. Cook, secretary, is the genius who first solved the half-tone problem on a practical basis and prepared all the plates for the Harper magazines and other publications of this house. In 1892 Mr. Cook went to the Binner Engraving Company, Milwaukee, and, largely through his talent, this concern, inside of a year, was in the front rank of the industry, employing thirty-five men

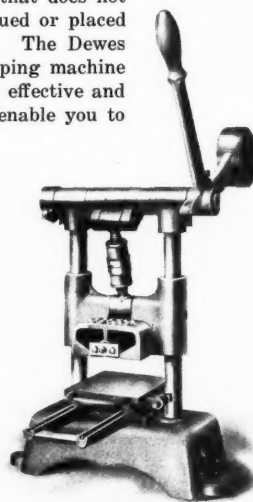
in the process department, where it had three when Mr. Cook took hold.

Under such master-craftsmen as Messrs. Axt and Cook, and with all the latest and approved appliances, the ambitious student has a fine chance to learn an exceptionally well-paying and pleasant trade. All branches taught. Send for a handsome catalogue.

#### EMBOSSING AND STAMPING.

An embossing department that does not pay should either be discontinued or placed upon a profit-producing basis. The Dewes Columbia embossing and stamping machine has the reputation of being an effective and economical device, which will enable you to do your own embossing at minimum cost. This machine is capable of an extensive variety of work and is so constructed as to produce satisfactory results at a relatively small expense of time and effort. It is built by the A. Dewes Company, of 475 Broadway, New York, who will be pleased to supply detailed information based on thirty years of "knowing how."

The simplicity and the powerful construction of the machine is shown in the accompanying illustration.



DEWES COLUMBIA EMBOSSEING MACHINE.

#### CHAMBERS BROTHERS COMPANY'S NEW FOLDING MACHINE.

Attention is called to the illustration shown on page 328 of a new folding machine just turned out from the establishment of Chambers Brothers Company, Philadelphia, Pennsylvania. It is the first of the kind ever produced and is just being started in the bindery of the Curtis Publishing Company, of Philadelphia.

It is a remarkable combination. There are eight King automatic paper-feeding machines connected with this folder and the completed magazine is made up of eight separate sheets, representing a total of ninety-six pages, including the cover. There are five separate sixteen-page sections, an eight-page inset, a four-page outset and a four-page cover. All of these are folded, brought together, inserted, cover put on and five wire staples driven in each copy. The completed books are delivered in bunches in any desired number ready for trimming.

It is not long since that the combination of one automatic paper-feeder with a drop-roller folding machine was attended with more or less difficulty, and its operation was often so uncertain as to cause one New England publisher to characterize the apparatus as "the invention of the Devil," because when it did work it was so very attractive that when it went wrong it was all the more exasperating. What then must be his opinion of this new combination in which there are not one, but eight automatic feeders working simultaneously, and five automatic wire-stitchers, all working in unison in connection with this mammoth folding machine?

The machine referred to is one of a new outfit now being installed for the *Ladies' Home Journal* by the Chambers Brothers Company, having been designed expressly for this publication. It has taken a year from the time

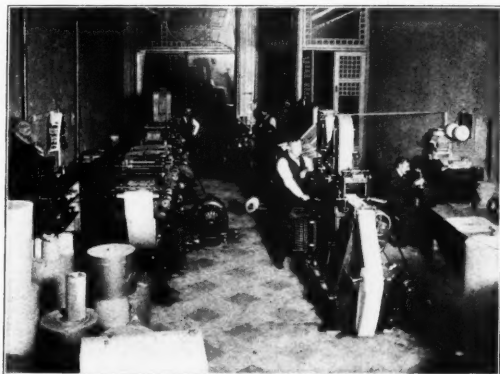
the order was given to produce this first machine ready for delivery, and it is a high commentary upon the excellence of the work turned out by the Chambers Brothers Company that such a combination could be designed, built and put into operation with but few trifling and minor changes.

The machine is quite flexible as to its product, and one or more of the main sixteen-page units, as well as the outset or inset sheets can be omitted. In fact, any number of pages in multiples of four from sixteen to ninety-six can be produced. The number of wire staples can be varied to suit the number of pages to any particular issue.

Machine is driven by two direct-gear Westinghouse motors, and the controlling mechanism, by which the machine can be instantly stopped, or by which any defective or uncompleted copy is detected, is really wonderful. No wire staples are driven in any imperfect copy.

#### THE "NEW ERA PRESS" A MACHINE ADAPTABLE TO ALL SPECIALTY WORK.

That the printing trade is developing by leaps and bounds is well recognized, and among the proofs not the least is the accomplishments of the "New Era Press"—a title full of significance to those who have had an oppor-



A "NEW ERA" PRESSROOM, LOOMIS TICKET COMPANY, OMAHA.

tunity to witness the work it produces. It is true that the trade receives wonderful stories of what *will* be done by certain mechanisms. This is a brief description of what *is* done by a truly remarkable invention, now on sale, and producing work according to its claims.

The fundamental idea of the press is a mechanism to do general work of all grades at high speed, to which as occasion may require additional parts may be readily attached or detached and changed to meet any requirements, making it thus capable of doing all kinds of specialty work perfected from the rough. The press takes in the paper at one end, prints in as many colors as desired on one or both sides of the sheet, punches, slits, perforates both ways, cuts off or rewinds as desired at a speed varying from five thousand to ten thousand per hour, according to the character of the work. While capable of doing every day good, middling and fine work as stated, it is quickly adaptable to doing specialty work, such, for instance, as railway mileage books, completing the work in its various colors and combinations at one operation.

What the versatility of this machine means is well illustrated in an attachment now being manufactured for printing theater tickets. Probably no two theaters in the country have tickets alike, but the variability of this

attachment permits by a novel scheme of arranging the figures to print section, row, and seat, no matter how the house is divided, delivering the tickets dated, printed on both sides, and all die-cut ready for delivery at the rate of about twenty-five thousand tickets an hour.

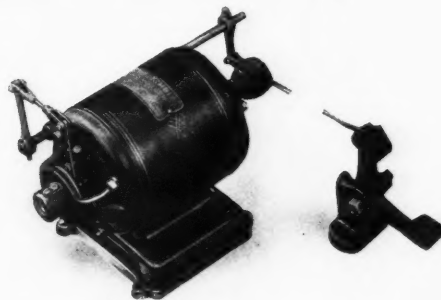
A recent installation in the West is shown in the cut herewith of the machine room of the Loomis Ticket Company, Omaha, Nebraska, four of the machines being in operation. This company is under contract for several more New Era presses in the near future. There have been several recent installations in Chicago, St. Louis, Cincinnati, New York city and London, England. More than one hundred presses are in operation at present and orders are being booked daily for immediate shipment.

In construction, the presses have been thoroughly standardized at large expense. These machines are all built from jigs, thus insuring an absolute accuracy in the duplicating of parts, quite necessary in a press of this kind where additional colors or sections are added to enlarge its capacity.

The New Era Press is manufactured by the Corwin Manufacturing Company, Peabody, Massachusetts, for the Machine Sales Company, of New York city, sole licensees for the manufacture and sale of these presses. The factory equipment is most comprehensive, modern and complete, embracing as it does engineering department, pattern shop, iron and brass foundries and machine shop; the organization of the Sales Company as well as of the manufacturing departments is thoroughly efficient; the enterprise as a whole is backed by large capital. In fact all indications point to a brilliant future for the New Era Press and the able and energetic men who are placing it before the printing trade.

#### THE KIMBLE-GREGORY VARIABLE SPEED MOTOR.

The new Kimble-Gregory single-phase variable-speed motor for Gordon or Universal presses, an illustration of which is shown herewith, gives to printers one of the most desirable motors that can be conceived of. These motors require no belt, and have foot control with a variation in work of one hundred to three thousand impressions per hour. They can be equipped for alternating current or for direct current. They are sold under two years' guarantee.



The Guarantee Electric Company, 153-159 South Clinton street, Chicago, with the introduction of this motor, has placed in the hands of printers just what they are looking for, and the number of orders pouring in is an emphatic attestation of that fact.

THE THEORY OF OVERLAYS: by Charles H. Cochrane. Pamphlet, 24 pages. Price 25 cents. These few leaves briefly outline the foundation truths of overlaying, overlay cutting and application. The Inland Printer Company, Chicago and New York.

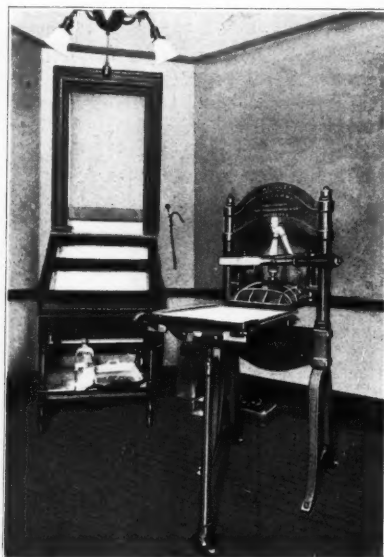
## METALLIC OVERLAYS IN THE EAST.

Gilbert, Harris & Co., of Chicago, have found it necessary to establish an Eastern office to properly look after their interests in that territory. They have secured quarters in the Reliance building, 32 Union Square, New York



CORNER OF OFFICE.

city, where, in addition to the business offices, they have a complete demonstrating plant where intending purchasers may see a practical test of this overlay process before installing it in their pressrooms. In charge of this Eastern office is Mr. H. T. Sorensen, a thoroughly capable pressman as well as a salesman, assisted by Mr. W. N. Gains, who is also a practical pressman and a salesman



CORNER OF DEMONSTRATING ROOM.

of wide experience. Mr. Harris, president of the company, states that the opening of this branch has given much satisfaction and has created an interest in their overlay process throughout the trade in New York and vicinity which was not evident while all business was handled through the home office.

A CONCISE MANUAL OF PLATEN PRESSWORK. By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages. Price 25 cents. The Inland Printer Company.

## PRINTING-PRESS IN TIBET.

When approaching Tibet from the valley on the west a correspondent paid a visit to a monastery there far famed for its printing-press.

In winter the press does no work (says the writer), probably because the ink can not be kept from freezing and we are disappointed in our hopes of witnessing the manner in which sacred literature is manufactured in Tibet.

All around a big hall are arranged in shelves the printing blocks, which are simply rectangular pieces of wood upon which a whole page of lettering has been carved. When in action a block is held in a vise and then levered by hand upon the paper, where it leaves a facsimile of the carving on its face.

The process is simple and expeditious and several fat volumes can be printed off in a day. But the blocks, of which there are very many thousands, represent long and patient labor, their workmanship and finish being very fine. Of the usual adjuncts of a printing-press there are none at Nartang Monastery, except that the unwashed condition of some of the monks and all of the attendants entitled them to rank with printers' devils.—*The Times of India.*

## THE AUTHOR-MAN'S SURPRISE.

Upon a certain day there was an author-man who needed money; so he sat down and took up that object which is reputed to be mightier than the sword and wrote a piece. Having finished the article, he went to the post-office, purchased some willing stamps, and mailed the piece to the editor. Then he waited for the child of his brain to make its way back to his mantelpiece, accompanied by a warm note from the editor saying that, owing to the redundancy of similar matter, he was compelled to reject the piece, although this action wrenched his heartstrings to such an extent as to almost drag that organ from its moorings. However, this rejection was to be considered as in nowise a condemnation of the merit of the article, etc.

The near-author waited a spell, but the letter that he looked for but dreaded never came. Nope; all wrong. The piece was accepted. This is it.—*C. M. Baldwin in Judge.*

## WANTED—HINTS TO THE WAYFARER.

"Some day whin I am downtown I am goin' to dhrop in on me frind th' prisidint iv th' Pullman company an' ask him to publish a few hints to th' wayfarer. I wud like to know how a gintleman can take off his clothes while settin' on thim. It wud help a good deal to know what to do with th' clothes whin ye have squirmed out iv thim. Ar-re they to be rolled up in a ball an' placed under th' head or dhropped into th' aisle? Again, in th' mornin' how to get into th' clothes without throwin' the thrain off th' thrack? I will tell ye confidentially, Hinnissy, that not bein' a contortionist th' on'y thing I took off was me hat."—*The Dissertations of Mr. Dooley.*

## MR. DOOLEY ON THE BEEF REPORT.

"I have r-read th' report, an' now, whin I'm asked to pass th' corned beef, I pass. Oh, dear, th' things I've consumed in days past. What is lard? Lard is annything that isn't good enough f'r an axle. What is potted ham? It is made in akel parts iv plaster iv Paris, sawdust, rope, an' incautious laborer. To what kingdom does canned chicken belong? It is a mineral. How is soup—Get me th' fan, Hinnissy."—*Dissertations of Mr. Dooley.*

## WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

### BOOKS.

**COST OF PRINTING**, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

**DRAWING FOR PRINTERS**, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

**ELECTROTYPING**, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" Department of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

**HINTS ON IMPOSITION**, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY, Chicago.

**PHOTOENGRAVING**, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2. THE INLAND PRINTER COMPANY, Chicago.

**PRACTICAL FACTS FOR PRINTERS**, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

**PRACTICAL GUIDE TO EMBOSSEING**, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

**PRESSWORK**, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

**THE RUBAIYAT OF MIRZA MEM'N**, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7 3/4 by 9 3/4, art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India oze leather, \$4; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

**VEST-POCKET MANUAL OF PRINTING**, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

### BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**A SPLENDID PRINTING PLANT**, established 40 years in largest city of southeast, population 100,000, doing annual business of \$8,000 to \$10,000; modern machinery, up-to-date type; price, \$5,500, terms to suit; ill-health demands retirement. D 618.

**AN EXCEPTIONAL OPENING** is offered to a printer with small capital and knowledge of the drug label business. Address DAILY NEWS, Harrisonburg, Va.

**EIGHT-PAGE**, 5-column, home print newspaper in northwest Missouri for \$2,000 cash invoice; Hoe cylinder and power, job office; everything good; cash business 1905 — \$3,200, net \$2,100; no bills; well established; also nice home, \$1,700. D 619.

**FOR SALE** — A thoroughly equipped job printing plant at Albuquerque, N. M., doing a good business of \$600 a month; good prices; owner has business that requires all his time in Colorado; price, \$3,800, half cash. Box 114, Canon City, Colo.

**FOR SALE** — A thoroughly equipped printing plant; 7 cylinders, 6 jobbers, complete bindery, foundry, composing-room, and all necessary adjuncts for a first-class establishment; doing a \$100,000 business yearly and having a permanent and profitable patronage; located in a hustling town of about 30,000, with no labor troubles; a rare opportunity to secure an old-established money-making business; satisfactory reasons for selling. D 553.

**FOR SALE** — An established photoengraving business and plant in a manufacturing city of 80,000 population; well equipped plant and good trade at good prices; a good chance for the right man. D 600.

**FOR SALE** — An up-to-date blank book, stationery and printing business in a city of 120,000 population and rapidly growing; established 41 years; output first year \$10,000, now \$250,000 per annum; has earned since established over \$600,000; reason for selling — owners wish to retire. D 589.

**FOR SALE** — Job office in Middle Western city of 30,000; cylinder, 3 jobbers, stitcher, indexer, cutter, motor, A-1 type, practically new; invoices \$4,800, \$9,000 business yearly; must sacrifice; grand opportunity. D 615.

**FOR SALE** — Job printing business in thriving manufacturing city in New York State; chance for a good jobber; established 15 years and has a good run of work; can be run very economically; investigate quick; good profits. D 596.

**FOR SALE** — Small photoengraving plant, all new goods, \$400; good chance for an all-round man; reason for selling — sickness. D 632.

**FOR SALE** — 5-column quarto newspaper, home print, devoted to cattle and mining in small Arizona town; average cash receipts \$3,000 yearly, can be increased to \$4,000 or \$5,000 by purchaser giving entire time to business; price \$4,000, all cash, which includes a 7-room residence one block from office; operating expenses about \$1,000 yearly; climate unequalled. D 617.

**JOB PRINTING OFFICE** in the western part of New York State to sell with paying German weekly; satisfactorily equipped, good English and German customers; owner changes business; \$3,000; good man needs little cash to buy it. D 611.

**MODERN JOB PRINTING PLANT**, centrally located in Manhattan Borough, New York city, rent \$30 per month, everything is practically new; machinery is direct motor driven; plant consists of Colt's armory and Gordon presses, Chandler & Price cutter, 200 fonts point-line type, borders, brass rule, tools, etc.; owner has other interests; will sell upon liberal terms, take part out in trade. D 613.

**NEWSPAPER AND JOB PLANT** in good manufacturing town of southern Michigan; 6,000 population; first-class equipment, inventory \$5,400; good jobbing field; official city paper; no junk in the outfit; good reason for selling; a bargain for \$3,500, half down, balance on time; good building for sale or lease. D 593.

**ONE-THIRD INTEREST** in democratic daily and weekly newspaper; job plant, well equipped; Linotype; good city; price — \$3,600. D 606.

**START A NEWSPAPER** in some town; good money in it for a hustler; cost \$5 weekly. G. TUNISON, 15 Vandewater st., New York.

**WANTED** — Practical photoengraver to buy interest in an engraving business in a city of 50,000, a large manufacturing center; business paying a good profit, although newly established; fine chance for man with small capital; will bear the closest investigation; references required and will be furnished. D 610.

**\$3,500 buys half interest** in best country newspaper and job office in southern Wisconsin; \$6,000 business the last year; reason — partnership disagreements. D 627.

**\$500 buys paying weekly**, one-man newspaper; permanently established; large field, good future. SILVER LINING, Clouderoft, N. M.

### Wanted.

**WANTED** — Printers and workmen who handle type and ink to try Puck's Soap. It is now in use in the largest shops in the United States. It is the most effective and efficient soap made and costs no more than the ordinary kind. A trial order of two dozen will be sent for \$1, prepaid, from our nearest branch; sent anywhere in the United States. See ad. elsewhere in this issue. PUCK SOAP COMPANY, Des Moines, Iowa.

# Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

**THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.**

### SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.  
Style A — With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90,  
44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.  
Style C — Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205,  
90-in. \$225.

**BUSINESS OPPORTUNITIES.****Publishing.**

EDITORS and advertising men having some capital should get my free booklet "How." EMERSON P. HARRIS, 253 Broadway, New York.

**FOR SALE OR EXCHANGE.**

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**AIR-SPRING CRANSTON DRUM**, 2-roller, rack-and-screw distribution, tapeless delivery, complete with roller stocks and side and overhead steam fixtures; a bargain. D 328.

**COTTRELL & SONS** 43 by 56 2-revolution, air springs, 4-roller, table distribution, rear tapeless delivery, cylinder trip, back-up motion, complete with roller stocks and side and overhead steam fixtures; can be seen running for a limited time. For prices and terms address E. H. PALMER, 164 Federal st., Boston, Mass.

**ELECTROTYPE FOUNDRY** for sale; Hoe's best equipment, automatic molding-press, and all machines of highest and most efficient grade for first-class foundry; but little used; write for inventory; sold at a bargain. Electrotype Co., Norwalk, Ohio.

**FOR SALE**—Almost new curved plate router, friction drive, any sized cylinder used; a bargain. For particulars address D 626.

**FOR SALE CHEAP**—One Simplex one-man typesetter, made by the Unitype Co., in good condition; one-horse-power motor and about 400 pounds of type for machine; regular price for all the above \$1,900; special price if sold at once. P. O. Box 100, Topeka, Kan.

**FOR SALE CHEAP**—Secondhand Cranston press, 2-revolution, 7-column, bed 38 by 54, A-1 condition; big bargain. Box 121, Detroit, Mich.

**FOR SALE CHEAP**—44 by 60 Whitlock 2-revolution, 4 roller, table distribution, rear tapeless delivery, cylinder trip, back-up motion, complete with roller stocks, side and overhead steam fixtures, cutter, slitter and jigger; can be seen running for a limited time. For prices and terms address E. H. PALMER, 164 Federal st., Boston, Mass.

**FOR SALE**—Fine lot of engraved steel plates suitable for calendars, souvenir cards, tailor opening cards; all finely engraved; catalogue sent free. DITTMAR ENGRAVING CO., 814 Walnut st., Philadelphia, Pa.

**FOR SALE**—Five Sprague Linotype motors, in good repair, for sale cheap, all or singly. THE VAIL CO., Coshocton, Ohio.

**FOR SALE**—Lloyd router and Murray circular saw, good condition and very cheap. M. LOWE, Nashville, Tenn.

**FOR SALE**—Two good Huber pony presses, 28 by 36-inch bed, direct connected 2½-horse-power motors; everything in good condition; delivered erected if desired. A. B. WOODWARD CO., 1 Madison ave., New York.

**HOE 2-revolutions**—one 35 by 51 and one 38 by 55, air springs, 4 form rollers, table distribution, rear tapeless delivery, cylinder trip, 4 tracks box frame, side and overhead steam fixtures; in fine order. For prices and terms address E. H. PALMER, 164 Federal st., Boston, Mass.

**ONE 30½ by 46 C. & B. stop-cylinder**, 6 form rollers, table distribution, rear tapeless delivery, S. & O. steam fixtures; very cheap. D 599.

**12 by 18 Harris press** in perfect condition; purchased new two years ago, very little used; \$1,500. A. F. WANNER & CO., Chicago.

**29 by 42 Hoe pony drum**, air springs, 4 form rollers, table distribution, tapeless delivery, back-up motion, 4 tracks, box frame, complete with roller stocks and side and overhead steam fixtures; in fine order. Address E. H. PALMER, 164 Federal st., Boston, Mass.

**\$100 spot cash** takes a 10 by 15 Thorpe Gordon press with throw-off, roller throw-off, Chandler & Price long fountain, 3 chases, steam fixtures, etc.; samples of work on request. D 621.

**HELP WANTED.**

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**ARE YOU LOOKING FOR WORK?** File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 12; machinist-operators, 5; Linotype operators, 6; foremen, 3; all-round men, 7; bookbinders, 3; make-up, 1; stoneman, 1; ad-man, 1; compositor, 1; artist, 1; pressmen, 4; Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

**Artists.**

**WANTED**—Good commercial artist who understands retouching photographs. D 2.

**Bindery.**

**THERE IS ALWAYS** a demand for good bookbinders; we teach the trade in all its phases to young men or women in 13 weeks for \$35; full particulars free. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis, Ind.

**WANTED**—Foreman for small bindery in New England doing ruling, blank-book and miscellaneous work; competent man who understands all branches. D 271.

**Composing-room.**

**DON'T BE A DRONE** in the composing-room; fit yourself for a better place at higher pay; we round out compositors and make specialists of them in job composition, imposition and other lines of work; fine equipment, competent instructors, reasonable tuition; full information free. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

**WANTED**—for California, bright young show printer, experienced on date and stand work; must know how to handle "rush" orders, and have some taste in designing; fine opening for the right party in the smartest city in the West and best climate on earth; work 52 weeks in the year, 6 days per week, and 8 hours per day; scale is \$20 per week; strictly union. ALLES PRINTING CO., Los Angeles, Cal.

**Operators and Machinists.**

**FULL COURSE OF INSTRUCTION** to students in Linotype composition, including machine erection and repairing; term lasts 8 weeks, 5 days a week, 7 hours a day; high-grade instruction given along most practical lines; low tuition; students may begin any time; classes open to women; write us for full information. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

**WANTED**—Young men to learn to operate the Automatic typecaster; steady position guaranteed within one year; for particulars address NATIONAL COMPOSITE CO., Baltimore, Md.

**Pressroom.**

**PRESSMEN**, look ahead, get ahead; we make specialists of ordinary pressmen or fit them for foremanships; chemistry of inks, mixing colors, make-ready and other lines of instruction given; practical work on new presses; tuition low; write for particulars. SCHOOL OF PRINTING AND BINDING, WINONA TECHNICAL INSTITUTE, Indianapolis.

**Superintendents.**

**FOREMEN AND SUPERINTENDENTS** wanted everywhere to give Puck's Soap a trial in every department of your plant. It makes an efficient force more effective by saving their time and their hands. It costs no more than poor soap and saves a man's time and patience. See our advertisement elsewhere in this issue. Trial order of two dozen cakes sent direct, prepaid, for \$1, from our nearest branch. PUCK SOAP COMPANY, Des Moines, Iowa.

**PRINTING SUPERINTENDENT WANTED**—An all-around printer, preferably one who has owned and run job office, to take charge of small proprietary office in the City of Mexico; excellent opportunity for young man of experience and ability. Address with references and terms asked. D 604.

**WANTED**—Working foreman to take charge of well-equipped printing plant employing 6 compositors; 2 cylinder presses and 3 job presses; must be good clean man without bad habits; 9 hours, non-union, no strike troubles. D 630.

**Miscellaneous.**

**FINANCIER REQUIRED** to organize American company to further develop and manufacture a novel typecasting and composing machine, simpler, cheaper and smaller than Linotype, Monotype and Wicks, automatically casts over 2,000 single accurate and solid types per minute; master patents already granted in the United States, Germany, England and continental countries; working model made by English company; highest references. Write "TYPE," DAWSON'S ADVERTISING OFFICES, 121 Cannon st., London, England.

**SITUATIONS WANTED.**

**DO YOU WANT HELP FOR ANY DEPARTMENT?** The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Pressmen, 13; bookbinders, 3; editors and reporters, 3; artists and cartoonists, 2; steel engraver, 1; photoengraver, 1; all-round man, 1; Linotype operators, 12; machinist operators, 13; Linotype machinists, 6; proofreaders, 2; compositor, 1; Monotype operator, 1; ad-men, 2; make-ups, 3; advertising and business managers, 5; job printers, 10; superintendents and foremen, 14. THE INLAND PRINTER COMPANY, Chicago.

**Artists.**

**ARTIST**—Experienced in general pen-and-ink and wash drawing, commercial designing and retouching, open for position January 1. D 601.

**PRINTS  
BRIGHT  
GOLD**

(SEE INSERT, APRIL, 1905)

**RIESSNER'S IMPERIAL GOLD INK**  
Not made for anything but Plated and Coated Stock.

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . . \$3.00 per lb.  
Pale Gold, . . . 3.00  
Copper, . . . 3.00  
Aluminum, . . . 4.00

Put up in  
½ and 1 pound  
tin cans.



**T. RIESSNER**  
37 Gold Street, NEW YORK

## SITUATIONS WANTED.

**Bindery.**

ALL AROUND BOOKBINDER; 20 years' experience, 10 as foreman; familiar with all loose-leaf systems; can estimate all classes of work; West or Northwest. D 595.

AN ALL-AROUND BOOKBINDER is open for a position after January 1; best of references. D 270.

BOOKBINDER, forwarder, finisher, can rule if required, capable of handling small shop; best reference, married, strictly sober; 20 years' experience. D 426.

PAPER CUTTER AND STOCKMAN, expert with experience above general average; familiar with quality and sizes of paper, laying off quantities on book or job work, etc., in connection with above work; competent to handle shipping, pamphlet binding or any detail work requiring executive ability. D 616.

WANTED — By a practical bookbinder, position to take charge of shop; can rule, forward and finish; 18 years' experience; sober and reliable. D 629.

**Composing-room.**

COMPOSITOR — High-class display man — is open for engagement with a modern print-shop equipped to do the better sort of booklet, catalogue and commercial work. Box 726, Baltimore, Md.

SITUATION WANTED — By first-class non-union catalogue compositor; 28 years old, 14 years in business; steady man. D 607.

YOUNG MAN (33), with technical training in color harmony, arrangement of type matter and design, 17 years in printing craft, experienced proof-reader, and has expert knowledge of Linotype machinework, would engage with house doing good class of work and affording opportunity for growth. D 625.

**Engravers.**

PERMANENT POSITION by half-tone photographer, or can put in and operate newspaper plant cheaply; East preferred. D 608.

WANTED — A-1 three-color and half-tone operator desires to make change; fast and accurate worker. D 584.

**Foremen or Managers.**

GENERALLY USEFUL MAN who understands costs and economical production of work from start to finish, thoroughly practical knowledge of press-work, composition, stock, estimating, handling of help, etc., now foreman medium sized southern office, desires to secure similar position elsewhere; perfectly reliable and a hustler; your interests mine; non-union; age 32, and married; go anywhere. D 302 care New York Office Inland Printer.

**Foremen.**

SUPERINTENDENT OR MANAGER — Practical printer on high-grade work, unquestionable references, young man; desires permanent location; Middle West preferred; could invest some capital. D 474.

SUPERVISING FOREMAN desires change location; first-class job compositor, capable of originating ideas and getting them executed by others; practical pressman on the better grade of work; can command respect and loyalty; present contract expires January 1, 1907. D 588.

**Managers.**

MANAGER of large folding box, printing, and lithographing plant would like to connect with some modern plant in similar business; has had wide successful experience in these lines; can take general management, superintendence or charge of any branch. D 571.

MANAGER of printing-office and bindery, 12 years in present position, will change January 1; experienced and practical, can solicit, lay out work, install a system, estimate or superintend; present salary \$2,000; will guarantee results; references given and required. D 620.

**Operators and Machinists.**

COMPOSITION WANTED — An A-1 operator, owner of Linotype, now doing work for trade, desires to correspond with established house with view of installing machine and working for house exclusively. D 631.

LINOTYPE MACHINIST, thoroughly competent in all branches of job and newspaper work, wants situation as superintendent or foreman of first-class plant; would accept situation as machinist of large plant; central States preferred; strictly reliable. D 281.

LINOTYPE MACHINIST, young man, good habits, with some experience at operating, desires to take charge of small plant or act as assistant in large office; good references, union. D 189.

LINOTYPE OPERATOR, 5 years' experience, wishes position on daily newspaper; fast, clean and industrious; no \$16 jobs solicited; capable of caring for machines; union. D 624.

MACHINIST-OPERATOR, fast, several years on double-deckers, had charge of plants, wants permanent position — book or newspaper. D 75.

MACHINIST-OPERATOR, union, sober; 8 years' experience all models; out-of-Chicago day newspaper work, permanent position; first-class machinist, fast, clean operator; 1 to 4 machines; no objections run-down plant; central preferred. D 578.

SITUATIONS by 2 Linotype operators: one A-1 machinist-operator, other fast and accurate operator; two or three-machine news or book preferred; guarantee output; married, steady; go anywhere. D 609.

**Pressroom.**

HALF-TONE PRESSMAN who can do finest half-tone cut, color, and book work in first-class style wishes change; sober, industrious, capable of taking charge; good reference. D 603.

PRESSMAN desires a position as foreman of pressroom; has had 16 years' experience in similar position; thoroughly conversant with high-grade half-tone cut, catalogue, process or ordinary color work; best New York references. D 570.

SITUATION WANTED by Duplex angle bar pressman; working now but desires change; single, union, steady and reliable; can furnish references. D 155.

SITUATION WANTED by No. 1 cylinder pressman; union. D 175.

**Miscellaneous.**

EXPERIENCED REPORTER AND PRINTER desires position with small daily or weekly newspaper; salary unimportant. Address Box 65, Jersey City, N. J.

POSITION WANTED as solicitor or office assistant with large printing house and chance for advancement; practical, accurate, experienced, references. D 458.

**WANTED TO PURCHASE.**

LINOTYPE MACHINE wanted; square-base machine. NEWS, White Plains, N. Y.

WANTED — A combined saw and trimmer in perfect condition; state make, size, and very lowest cash price. EXCELSIOR SUPPLY & ENGRAVING CO., 42 Reed st., Reading, Pa.

WANTED — Bookbinders' pressboards, zinc lined; new or secondhand if in good condition. EDUCATIONAL PRESS, 54 Clayton st., Dorchester, Mass.

**MISCELLANEOUS.**

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, \$1. HENRY KAHRIS, 240 E. 33d st., New York, N. Y.

ADVERTISING THERMOMETERS sell easily because they pay; high-grade proposition, liberal commission; ask booklet "I." TAYLOR BROS., Rochester, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

EMBOSSING, highest class, in all its details, taught by mail; course, including continued correspondence until proficient, \$1; embossed specimens free; any questions concerning mixing colors and color printing answered free in addition; 30 years' experience. CHARLES C. PARKER, Norristown, Pa.

NOTICE — PREPARED MATRICES — For any process, hot or cold, patent front and back matrix paper, any size or weight; these matrices will keep for any length of time in any climate (dampen and use); will send 12 complete matrices for \$1, 19 by 24; my stereo supplies of all kinds meet the demand of the trade to-day; send for prices; paper made as fast as you want it; space packing, felt and minerals of all kinds; THE BEST. DAVID HUSTON, successor to F. Schreiner Mfg. Co., Plainfield, N. J.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties. Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. \$2.50

Typewriter ribbons exactly matching, per dozen \$4.00  
Special prices to large users.

M. M. ROTHCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSEMENT BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c, postpaid. THE INLAND PRINTER COMPANY, Chicago.

**CHRISTMAS CUTS AND BORDERS for**  
Holiday Advertising Proof-sheet of new designs sent free upon request. Write to-day.  
CHAS. L. STILES, Gay Street, Columbus, Ohio

**Any Printer** can increase his income if he adds a Rubber Stamp Outfit to his plant. Our VULCANIZERS for making Stamps are the best in the world. Write for Catalogue and get started at once.  
THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.

**The Cheapest Watch-Dogs to Guard Against**

Write for catalogue.

expensive printing mistakes are  
**DURANT COUNTERS**  
Simple, durable and absolutely reliable  
for use in pressroom and bindery.

W. N. DURANT CO., Milwaukee, Wis.

## SPENT \$80—MADE \$1,400



The India Rubber Tire Co., of Chicago, selected two cuts from **"The Herrick Cut Book"**—used them on 3,000 mailing cards, the total cost, including printing and postage, being \$80. In two months the firm received cash orders amounting to \$1,400—traced direct to this advertising.

### The Same Opportunity is Yours

Two numbers of **"The Herrick Cut Book"** are now ready—crammed full of good ideas and over 150 illustrations in one and two colors, with suggestions how to use them for your customers. If you're a business firm, send us 25 cents and we will place your name on our list to get all the numbers published within the year and send you the two issues **now** ready. Send 25 cents to-day.

**THE HERRICK PRESS**  
98 Fine Arts Bldg.  
CHICAGO

Copyright, 1906, by  
The Herrick Press

**SPATULA CUT CATALOGUE** (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12½, 50c. (refunded on \$2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electrocs for sale. Both 70c. Stamps taken. **SPATULA PUB. CO.**, 100 Sudbury Building, BOSTON, MASS.

## Something New IN CALENDARS AND FANS FOR 1907

We charge \$5 for the information; \$1 when you send for samples and instructions, and \$4 when you finish your first order. Money refunded if not satisfied. Our references: any firm here. Address **ARMSTRONG PRINTER, Walla Walla, Wash.**

**Why** don't you use **BURRAGE** Padding Glue? Only the best materials are used in its manufacture, and it makes the neatest and most serviceable pad. **Robt. R. Burrage, 83 Gold St., New York**

## "Roughing" for the Trade

We have put in a **ROUGHING MACHINE**, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

**THE HENRY O. SHEPARD COMPANY**  
120-130 Sherman Street, CHICAGO

## ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by

**ROTH MOTORS**

SOLD BY

**Barnhart Bros. & Spindler**

**Roth Bros. & Co., Inc.**

27 SOUTH CLINTON STREET - CHICAGO, ILLINOIS



**PRINTERS** Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copy-right **LODGE CUT CATALOGUE**. Book, **"When Papa Rode the Goat,"** Colored plates, 100 illustrations. Many fearful things. 15c. by mail, to printers only.

**To Employing Bookbinders:** Better work without increasing the cost of production, are the demands of to-day.

A copy of our **"Formulas for Bookbinders"** placed with your foreman for the use of his men, solves this vexatious problem to your entire satisfaction.

Write for circular to-day. **The Roycrofters, East Aurora, N. Y.**



## HEADQUARTERS FOR EMBLEM CUTS

**YATES BUREAU OF DESIGN**  
263-269 Dearborn St. CHICAGO, ILL.

Send Stamp for Booklet: Write on your Business Stationery

LET US SEND YOU A SAMPLE OF OUR

## "ESSO"

**Molding and Polishing Graphite**

Prices furnished gladly.

**THE S. OBERMAYER CO.**  
CINCINNATI CHICAGO PITTSBURG



## WINTER ROLLERS

**The VAN BIBBER ROLLER CO.**

CINCINNATI, OHIO.

**WE MAKE THE BEST THAT CAN BE MADE**

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

## A Modern Monthly—All About PAPER

**The PAPER DEALER**



**THE PAPER DEALER** gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper

purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.

**SPECIAL OFFER**—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1906 and all of 1907. This includes copy of our book, "Helps to Profitable Paper Selling."



**The PAPER DEALER**  
155 WASHINGTON STREET, CHICAGO



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Some one to advise you what to do with your invention or improvement in the printing art? How many inventors profit from their inventions? Very few. Why? Because they have not had the advantage of expert advice in protecting their interests. We are specialists in inventions in the printing and allied trades, and can advise you whether your invention is mechanically correct, anticipated or dominated by other patents, or a valuable improvement. We put your invention in its most perfect form, make patent-office or working drawings, solicit patents and advise you how and where to build machines and sell them. We refer by permission to The Inland Printer Company or The Henry O. Shepard Company, Chicago. :: :: :: Address,

**JOHN S. THOMPSON & CO., 130 Sherman St., CHICAGO**  
Patent Experts and Attorneys, Mechanical, Electrical and Consulting Engineers.

**DIXON'S GRAPHITE No. 633**

For Linotypes

A pure lubricating graphite that keeps your machine in good working order. Free sample on request.

Joseph Dixon Crucible Co., Jersey City, N. J.



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**CHICAGO - ST. LOUIS  
KANSAS CITY**  
AND POINTS BEYOND

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Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs \$10.00. Send for samples.

**NEIDICH PROCESS CO., Burlington, N. J.**

## HIGGINS' VEGETABLE GLUE



A DENSE, strong, glue-like paste for sticking paper or cloth to wood, leather or glass; hence valuable in photo-engraving, electrotyping, printing, bookbinding and kindred trades. Should be used instead of animal glue, as it is clean and sweet-smelling, and is always ready for use without fussy preparation or waste. In 1, 2, 5 and 10 lb. cans, and in bulk.

**CHAS. M. HIGGINS & CO., Mfrs.**

NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } **BROOKLYN, N. Y.**  
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Within the past year

we have supplied the Government Printing-office at Washington, D. C., with over 100,000 pounds of

Trade Mark  
**M & C E**  
Registered

## MONOTYPE METAL

*Without a Single Complaint.*

Has a record like this ever been surpassed in the manufacture of Printers' Metals?

We make a specialty of the manufacture of METALS FOR PRINTERS—Monotype, Linotype, Stereotype, Electrotypes, Autoplate, Compositype.

**MERCHANT & EVANS CO.**

(Successor to MERCHANT & Co., Inc.)

Smelters, Refiners

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## LOOK! WIRE LOOPS

To Hang Up Catalogs or Pamphlets

## The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

*Look Better and Won't Break or Wear Out.*

Let us send sample and quote you prices.



Successors to  
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PHONE, M. 4813

**WIRE LOOP MFG. CO.**  
75 SHELBY STREET  
DETROIT . . . . MICHIGAN

## Model No. 50

with Indicator



1 to 999,999

Automatically  
Consecutive  
Duplicate  
Repeat

123456

FACSIMILE IMPRESSION

## Type-High Numbering Machine

Model No. 27



No 12345

FACSIMILE IMPRESSION



View, showing parts detached for cleansing.

FOR GENERAL JOBWORK

## PRECISION

Numbering Machines

COMBINING  
Accuracy—Durability—Simplicity

THE  
BATES MACHINE CO.

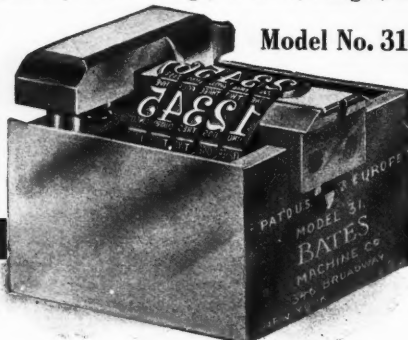
GENERAL OFFICES

696 to 710 Jamaica Ave.  
BROOKLYN, N.Y., U.S.A.

NEW YORK  
346 BROADWAY

CHICAGO  
315 DEARBORN ST.  
LONDON—63 Chancery Lane.

For Numbering Money Orders, Baggage  
Checks, Cotton Tags, Tickets, Badges, etc.



Model No. 31-L

2345

3/8-inch Outline Figures

SIX SEVEN EIGHT NINE CIPHER  
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SEIS SIETE OCHO NUEVE CERQ  
3/8-inch Fullface Figures

## AULD'S BODYGUM

for smooth, sharp printing  
Gives body and life to inks

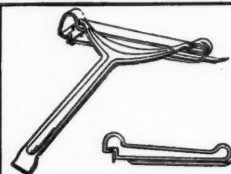
BODYGUM keeps the ink right square on the fine lines of half-tones, solids and faces of type, and sets it firmly, smoothly and sharply on all papers, including waxed, highly glazed, hard or soft papers, celluloid, tin-foil and aluminum. Sample cans, postpaid, 25 cents.

HAMPTON AULD, Mfr., 859 Mt. Prospect Avenue, NEWARK, N. J.  
SINCLAIR & VALENTINE, Selling Agents, New York.

## GORDON PRESS MOTORS

JUST perfected friction drive, variable speed alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. :: Write for Booklet "A."

GUARANTEE ELECTRIC CO., Chicago, Ill.



## "King Oscar" Gauge and Gripper Pin

Holds sheet  
securely at  
moment of  
impression,  
insuring perfect register.

Price, 75c. a set. Manufactured only by  
J. B. EASTMAN, Clarinda, Iowa

IN THE MANUFACTURE OF MANIFOLD BOOKS

## CARBON PAPER

IS THE MOST IMPORTANT FACTOR

Some printers have a taste for good carbon. Then they are able to serve tasty manifold printing to customers. Several Inland Printer readers have ordered Whitfield's Pen and Pencil Carbons. They since have said "more" several times. Why not get in line and ask for samples. We don't fear competition, after our samples and prices are compared with competitors'. We generally land the order.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City

## SEVENTH VOLUME

## The Year-book of the Art of Lithography and Lithographers' Calendar 1907

Issued by CARL KLUTH, Karlsruhe, Germany,  
assisted by men ably qualified in the profession.

In its 148 pages the Calendar contains valuable  
treatises upon the art of Lithography,  
Stone Printing, etc. Thirty-six  
Art Supplements are treated  
in various manners.

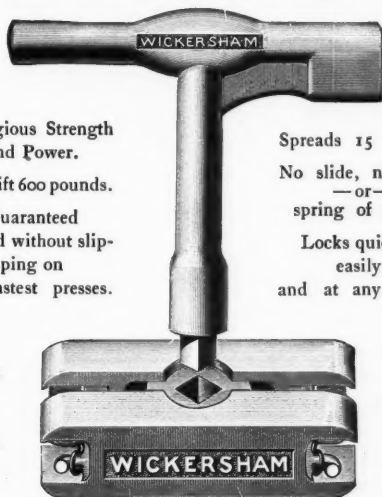
PRICE . . . . . 25 Cents. Foreign postage, 10 Cents.

An excellent Christmas Present  
for Apprentices.

FOR SALE BY

CARL KLUTH, Karlsruhe, i. B. IV.  
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**THE WONDERFUL  
THREE-DISK-CAM  
WICKERSHAM QUOIN**



Prodigious Strength  
and Power.

Will lift 600 pounds.

Guaranteed  
to hold without slipping on  
the fastest presses.

Spreads 15 Points.

No slide, no skew  
—or—  
spring of form.

Locks quickly,  
easily,  
and at any point.

MADE  
IN  
TWO  
SIZES.

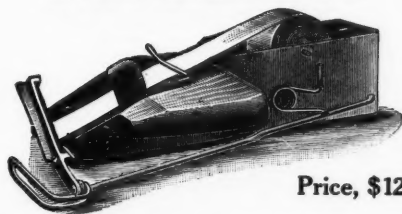
ONE  
KEY  
FITS  
BOTH  
SIZES.

Send for Booklet of **Quoins, Expansion Locks and Morton Lock-Ups** in forty lengths.

**WICKERSHAM QUOIN CO., BOSTON, U. S. A.**

AGENCIES { AMERICA—Leading Dealers in Type and Printing Materials.  
GREAT BRITAIN—Caslon Letter Foundry, London.  
AUSTRALIA—Alex. Cowan & Sons, Melbourne and Sydney.  
SOUTH AFRICA—John Dickinson & Co., Cape Town.

If you have never used a  
**DICK  
MATCHLESS  
MAILER**



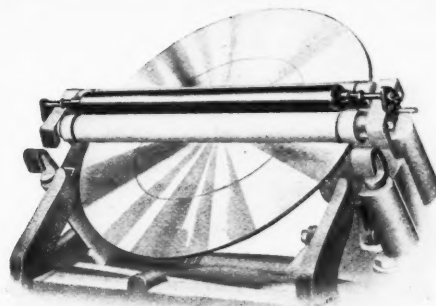
Price, \$12

you do not know what you  
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Lightest and quickest mailer made. Always ready for use.  
Write for Catalogue.

**F. J. VALENTINE**

178 VERMONT STREET BUFFALO, NEW YORK



**The  
Ideal  
Vibrator**

Is just the thing needed to  
improve ink distribution on  
platen presses. It is operated  
by and travels with the form  
rollers, carrying the ink con-  
stantly from one roller to the  
other; avoids streaking, does  
away with double rolling, one  
rolling giving better results  
than three rollings without it.

**PRICES FOR GORDON AND PEERLESS PRESSES**

8 x 12 . . . . .	\$13.00	12 x 18 . . . . .	\$17.00
9 x 13 . . . . .	13.00	13 x 19 . . . . .	17.00
10 x 15 . . . . .	15.00	14 x 20 . . . . .	20.00
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ALL DEALERS SELL THEM

MADE ONLY BY

**H. B. ROUSE & CO.**

61-63 Ward Street CHICAGO, U.S.A.

# PRESSROOM PROGRESS

¶ STATIC ELECTRICITY abounds in every pile of paper that goes to your presses. Nature puts it there. There is more when the paper leaves the press. It is a constant source of trouble and expense. Consider one item alone—slip-sheeting is required largely because of Static Electricity. Remove the cause of this trouble and expense and you have made a **distinct advance** toward pressroom success. You will increase your output at reduced cost. **That is Progress.**

## STATIC ELECTRICITY REMOVED

¶ THE CHAPMAN ELECTRIC NEUTRALIZER is the invention of a practical electrician of large experience in paper-mills. It is the result of his studies and extensive experimenting. It embodies scientific principles **certain** and **sure** of operation, like all the laws of nature. It works as surely as day follows night. Proof of this is found in the results.

¶ OVER ONE THOUSAND PRESSES are equipped to-day and giving **satisfaction**. The Static Electricity is removed by the

## CHAPMAN NEUTRALIZER

SOLE SELLING AGENTS

### UNITED PRINTING MACHINERY CO.

NEW YORK  
12 Spruce Street

BOSTON  
246 Summer Street

CHICAGO  
337 Dearborn St.

WRITE FOR FURTHER INFORMATION.

PUT AN AUTOMATIC TYPECASTER IN YOUR COMPOSING-ROOM.

It makes the best of type, when wanted, at minimum cost.

# Millers Falls Paper Company

Makers of the following

FEATHER - EDGE LINES

Cadmus Covers

Old Veda Book and Covers

Cadmus Folding Bristols

Old Veda Bristols

Millers Falls Linens

All the above lines offer the  
printer exceptional oppor-  
tunities for high-grade work  
and you should have our  
complete line of samples,  
showing the above lines in  
all the different colors  
and finishes

**Millers Falls Paper Co.**

Millers Falls, Mass.

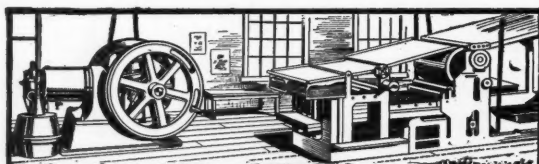
Write to-day for samples. Mention "Sample Set F"

## DISINFECTED WIPING RAGS

**Mr. Printer:** Have you ever realized that first-class *fumigated* or *disinfected* wiping rags are essential in an up-to-date printing establishment, for cleaning your presses, rollers, type, etc.? Our special grade of Printers' Wiping Cloths are thoroughly disinfected cotton rags. They consist of large pieces, and are put up especially for printers' use. Packed in 100, 300 and 500 pound bales. Cost less than those you get from your local dealer.

WRITE FOR PRICES — THEY WILL INTEREST YOU

**A. H. BLOOM CO., Quincy, Illinois**



### OLDS ENGINES

There is no gas engine as simple as an Olds — compare it with others and this statement is proved. The repairs cost **practically nothing**. It is the most economical engine for running presses or electric light plants. The reason why is interestingly told in our catalogue, mailed on request. Tell us your requirements and *we will help you* figure out what you need. **OLDS GAS POWER COMPANY**  
951 Chestnut St., Lansing, Mich.

## COPPERPLATE WORK FOR THE TRADE ONLY



**STATIONERS ENGRAVING CO.**  
147 FIFTH AVE. \* \* \* CHICAGO

## NINETEEN NEW NEWSPAPERS IN NINE WEEKS



Sample copies and advertising rates will be mailed on request

**The Canadian Printer and  
Publisher**

TORONTO

WINNIPEG

MONTREAL

**F**OR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

# Art Half-Tone Black

Not the CHEAPEST, but the BEST



From two-color Metzograph screen plates, engraved and printed by the  
Gage Printing Co., Ltd., Battle Creek, Mich.

The most perfect half-tone ink that money and brains can produce.  
Soft, free-flowing and a rapid dryer.  
For high-grade half-tone work it has no equal.

## THE BIG FOUR PRINTING INK COMPANY

General Offices and Works, BATTLE CREEK, MICH.

BRANCH OFFICE: CHICAGO, ILLINOIS.

(See next page.)

No smut sheets used in printing this or the other side.

# THE VERY BEST

Twenty-five Cent  
**BOOK INK**  
on the market

## BOXER BLACK

**T**HIS is the opinion of a large number of the best printers in the United States who have tested all other twenty-five cent black inks. It is suitable for super stock, and for a good all-around commercial black it has no equal. It is black, lustrous and quick drying, requiring no slip sheets. A trial order will convince you, as it has hundreds of others. Send us your order today.

*This insert is printed with Boxer Black*

*Judge the quality for yourself*

## The Big Four Printing Ink Company

Main Office and Factory  
**BATTLE CREEK, MICH.**

Branch Offices  
380 Dearborn Street . . . . . CHICAGO  
606 Commercial Place . . . . . NEW ORLEANS



**THE  
WILLIAMSON-HAFFNER CO.**

DESIGNERS - ENGRAVERS

THE UNITED STATES COLORTYPE COMPANY

GENERAL PRINTERS

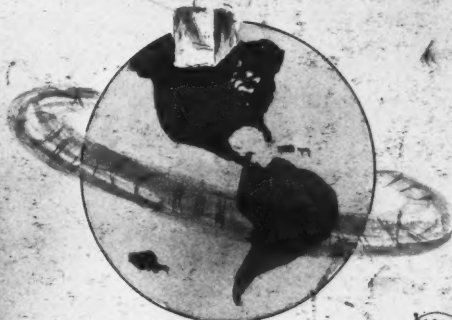
ALL UNDER ONE MANAGEMENT

**DENVER**

*THIS WORLD WAS MADE ALL BY ITSELF,*



*AND WHIRLED THROUGHOUT THE AIR,*

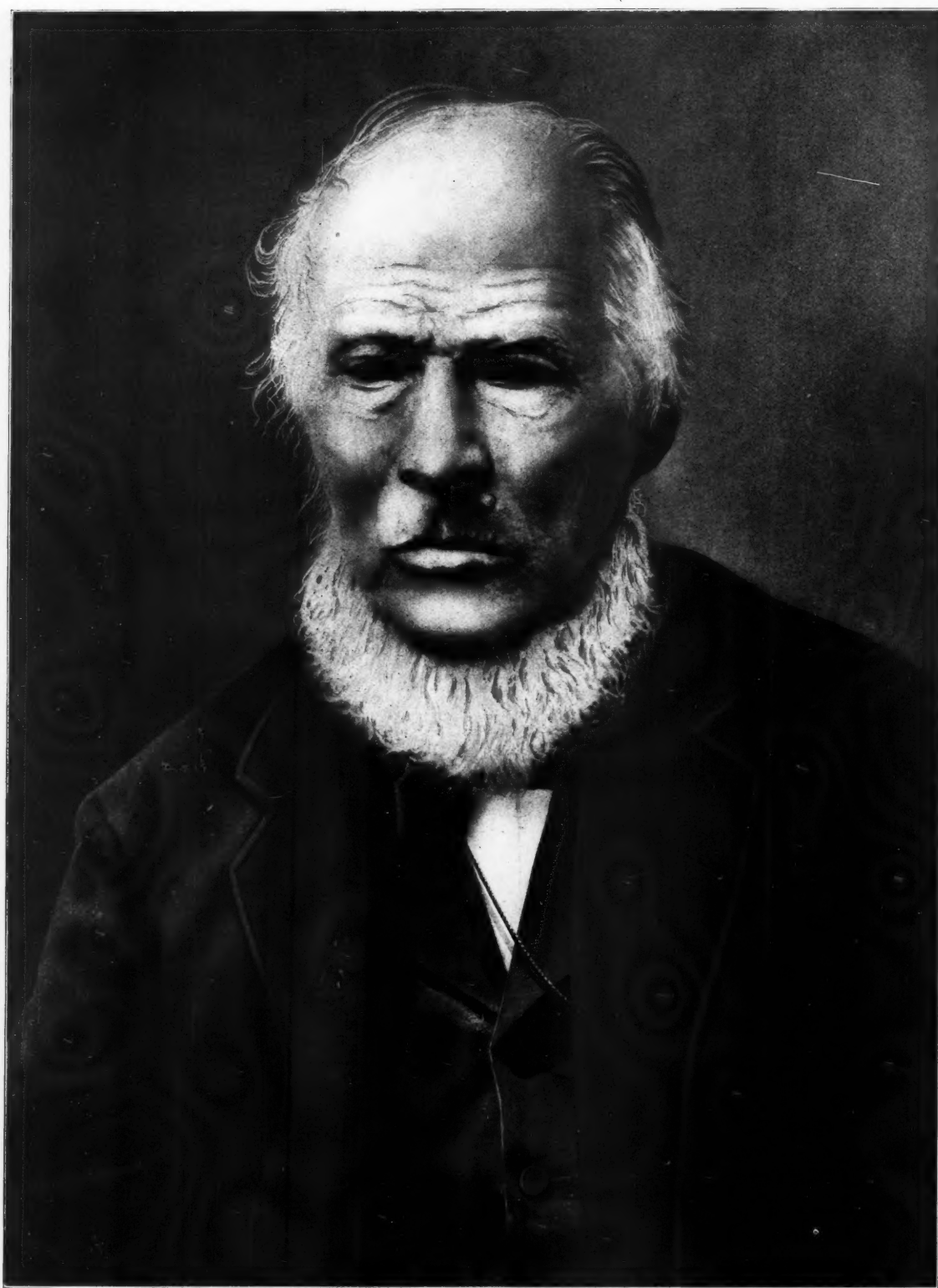


*AND THINGS THAT FLEW  
BOTH ON AND OFF,*



*TOOK SHAPE~ NOW LOOK WHAT'S  
THERE.*

**Let Them Talk For You**



*Four Generations  
Samuel Bingham  
Founder of the Printers' Poller Business*



*Four Generations  
Millard F. Bingham I*



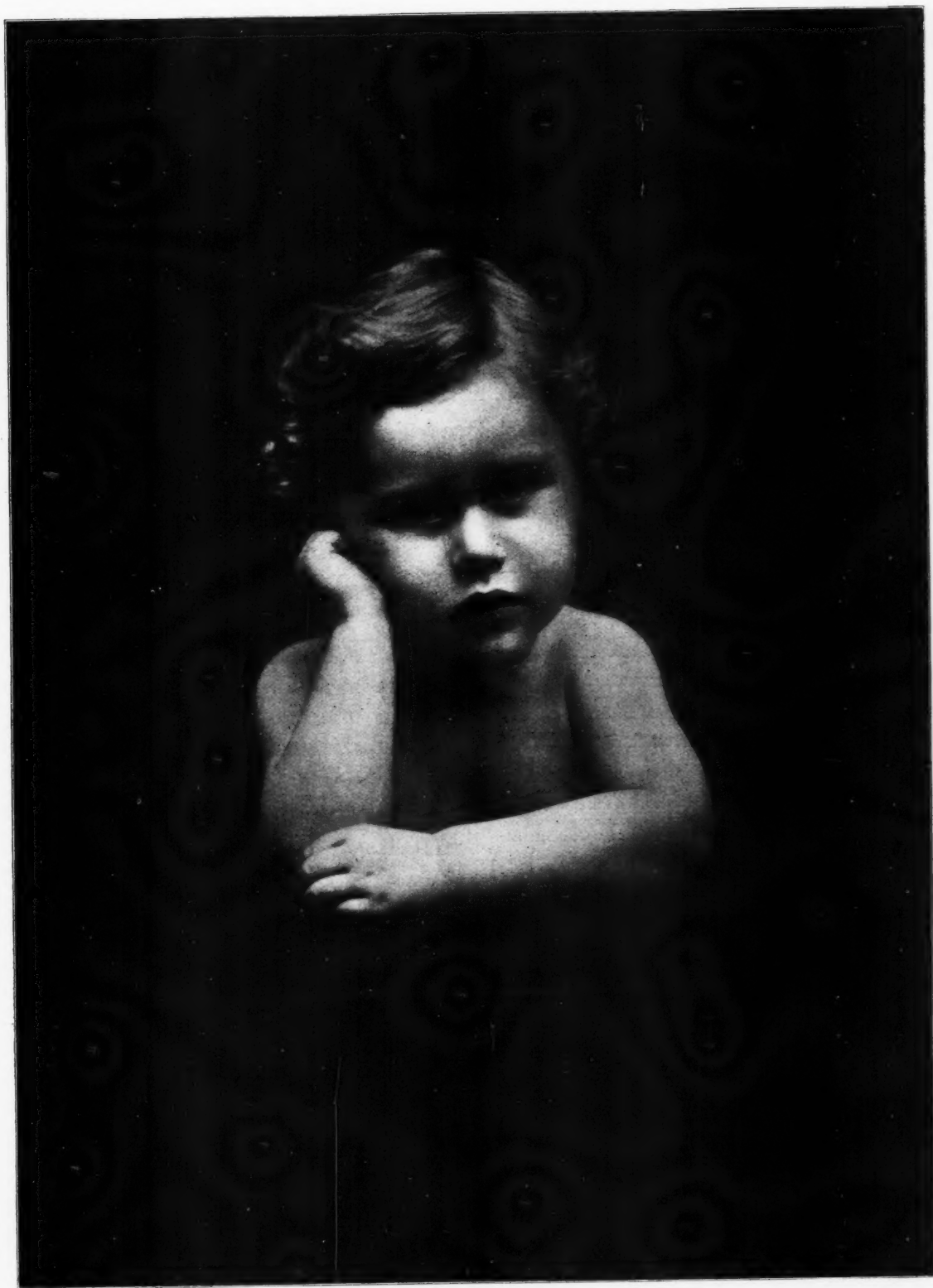
*Four Generations  
Samuel A. Bingham*



*Four Generations  
Carl G. Bingham*



*Four Generations  
Millard F. Bingham II*



*Four Generations  
Millard F. Bingham III*

# Think This Over, Please



TUBBS caused a saving to the Printers on Wood Goods, during the past twelve months, to the enormous sum of

## \$200,000.00

This sum represents the increased discounts which the printers have enjoyed, and TUBBS is the fellow who is responsible. Can you recall where discounts were ever increased before Tubbs came into the field? Are we deserving of support under these conditions? We are absolutely an independent concern, and not controlled by any combination.

## WHAT IS THE RESULT OF COMBINATIONS?

I have forebodings for my country in the distant future, and am fearful that corruption will appear in high places and the money powers of our country will concentrate into few hands, and there is great danger of it overthrowing our republic. Really, this has caused me more alarm than at any time during the late war. God grant that my forebodings may not come true.

ABRAHAM LINCOLN.

Unless these combinations, pools, syndicates and trusts are throttled, there will be a panic come upon the people such as the world never saw.

RUSSELL SAGE.

Beware of the trust companies is the warning of William Barrett Ridgely, Comptroller of the Currency, Washington, D. C.

We must not destroy or restrict competition in our manufacturing industries. If we do that it will bring about two classes of people, few masters and many slaves.

JAMES G. BLAINE.

It is a blessing to the printer that Tubbs came into the field when he did, otherwise it is my candid opinion that the largest portion of printers' wood goods would be selling at list to-day instead of an extra discount, such as is the case.

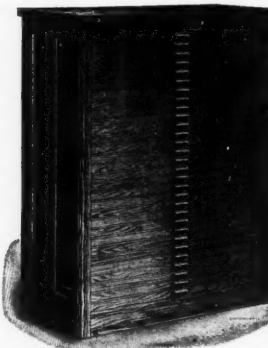
J. W. M.

The Almighty placed oil in the bowels of the earth for his children, but it is very unfortunate that one man owns it all. Were it otherwise it would be 8 cents a gallon instead of 20 cents.

J. R. B.

### TUBBS STANDARD CABINETS

Are made in all sizes, two-thirds, three-quarters or full size cases, single, double or triple tier, flat top or galley top, with Tubbs New Idea Cases, the kind without paper lining, and the discount is thirty per cent. It was only ten per cent formerly.



Tubbs Standard Cabinet, No. 260



**THE TUBBS MANUFACTURING CO.**  
LUDINGTON, MICHIGAN, U. S. A.





Plates by  
Photo-Chromotype Engraving Co.  
Philadelphia, Pa.

ART DEPARTMENT

The J. W. Pratt Company  
*P R I N T E R S*

52 Duane Street, New York City

---

---

**A** TOUCH of originality will be found in every bit of Printing turned out by us; whether it is black work or three or four color process the result is the same. We have a standard, which the reverse side of this sheet shows. Send for our book of specimens.

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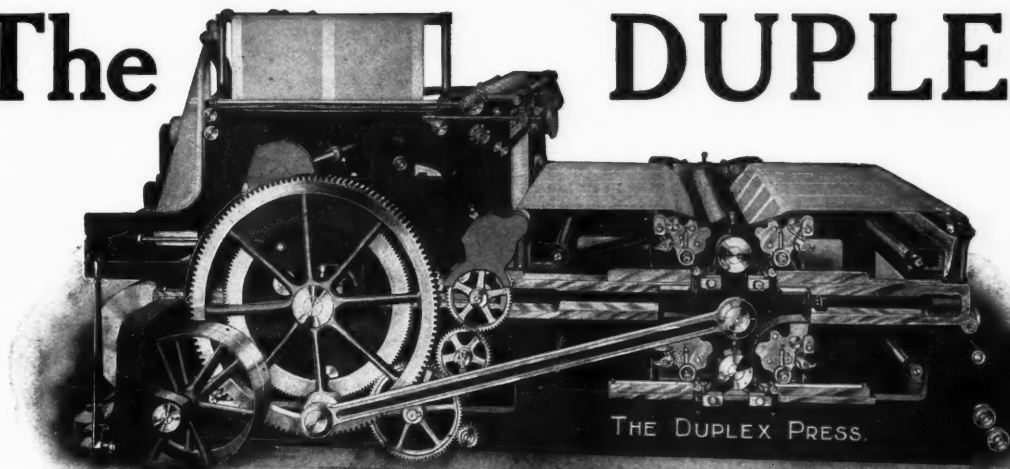
**THE J. W. PRATT CO.**

52-58 Duane Street, New York City

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# The DUPLEX



## FLAT-BED WEB-PERFECTING NEWSPAPER PRESS

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10- or 12-page papers  
WITHOUT STEREOTYPING

### A QUESTION OF REVENUE

It is a fact well known among publishers that a newspaper derives its revenue principally from two sources—advertising and subscriptions. How to increase business in both of these directions is the agitation everywhere.

It is at once apparent that decisive means must be employed—means which include **IMPROVED FACILITIES WITHIN REACH OF THE NEWSPAPER OWNER**. Heretofore it has been in many instances considered unwise and unsafe to invest in a perfecting press. "It costs so much to operate," says one publisher; or, "the field is not yet up to it," says another; and still another, blessed with extraordinary contentment, will aver that his old-style hand-feed press has faithfully done the work in the past and will continue to do it—and right here lies one of the obstacles to success. **Question:**—How shall this obstacle be removed? **Answer:**—By installation of a time-, money- and labor-saving press, one which will speedily remove the thick gloom surrounding late forms and brighten up rusty circulations. Increase in advertising naturally follows. Such a machine readily pays for itself.

The high reputation of the 20th Century Model Duplex has been established largely because of its capacity to **INCREASE NEWSPAPER BUSINESS IN GENERAL WITHOUT INCREASING EXPENSES IN THE PRESSROOM**. This fact is borne out fully by the testimony of hundreds of publishers.

We might say, in passing, that it is much easier to order a Duplex than to get it delivered on time. The demand is always far in excess of the supply, and becoming more and more so every day.

**MORAL--- Do Not Procrastinate.**

#### THE ADRIAN DAILY TELEGRAM

D. W. GRANDON, Editor and Publisher

DUPLEX PRINTING PRESS CO., Battle Creek, Mich.—

Adrian, Mich., June 23, 1906.

Gentlemen,—Replying to your recent inquiry as to how much help the Duplex has been in building up the Daily Telegram, I would state that it would be utterly impossible for us to handle our business without the Duplex Press.

Three years ago, with fear and trembling, owing to the size of Adrian, I purchased a Duplex after debating long and seriously the matter of putting in a double-feed cylinder press. After three years' use, my paper has grown so rapidly that *the press has been paid for out of the profits of the business in less than half the time your company originally allowed.*

Circulation has grown—advertising has grown—and I would no more think of going back to the cylinder-press method of getting out a paper than of going back to the old Washington hand-press.

Yours very truly, D. W. GRANDON.

**DUPLEX PRINTING PRESS CO., BATTLE CREEK, MICH.**

Come to us for your

# electricity troubles

We have a patented device for taking electricity out of your printed sheets. It takes it all out. No special machinery to install; no mutilation of the press. In fact, simple and practical. As an additional feature, this device on printed-side-up delivery presses practically does away with all smut-sheeting.

Read what a few users say about it:

**Hollister Bros. say :**

"We have given the Slip-sheet and Electricity Annihilator a very thorough test on several of our machines and on several half-tone forms and find that, besides removing all difficulty from electricity in the stock, it practically obviates the necessity of slip-sheeting. In our judgment, the device solves at least two of the most knotty problems high-grade printing establishments have to contend with, and we believe it will quickly demonstrate its practicability wherever it is given a trial."

**The Franklin Company says :**

"In answer to your letter of the 26th inst. would state that we have been using the device that you are now handling for taking the electricity out of paper on cylinder presses for nearly two years. We find it very satisfactory indeed. It does away with smut-sheeting on all ordinary forms that are usually smut-sheeted. We believe it would prove satisfactory to any concern that would care to try same."

**Sleepeck-Helman Ptg. Co. says :**

"We have installed on our cylinder presses the device for the elimination of electricity and the prevention of off-setting and can only speak in words of high praise for the results. We have tried it out on several jobs which contained a number of very heavy half-tones and have found, after completing the work, that it was free from off-set. It looks like a money-maker and a time-saver to the printer."

**CHAMPLIN TYPE & MACHINERY CO.**

121 Plymouth Court, Chicago

# James White Paper Co.

(Formerly JAMES WHITE & CO.)



TRADE-MARK

## Cover and Book Papers

210 MONROE STREET, CHICAGO

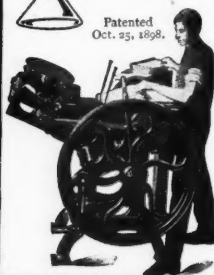
## "Two Balls"

is the name of an aid to good printing that should have a place in every modern shop. It is a simple device, inexpensive to install, yet it doubles the usefulness of your drop-lights. Attached to a lamp-cord as shown, it makes the light **instantly adjustable** to any desired height between ceiling and floor. The "Two Balls" Adjuster is good

### Specially for Printers

because in the print-shop a movable lamp is almost a necessity. "Two Balls" lamp over case or cabinet can be instantly lowered to bottom slides; over a Gordon or cylinder, is instantly lowered for make-ready, pushed up out of way for washing up, carried wherever wanted for repairs.

A "Two Balls" lamp is almost a portable. It has a range of 15 feet—lateral as well as vertical. Adjustment is instant and automatic—"nothing to touch but the lamp."



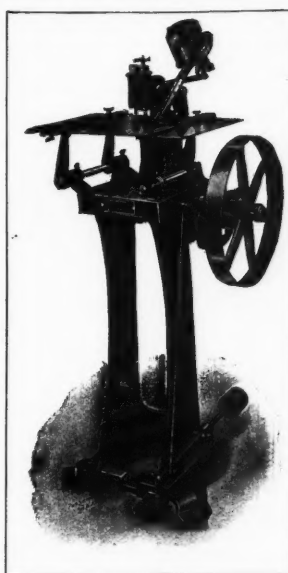
Patented Oct. 25, 1898.

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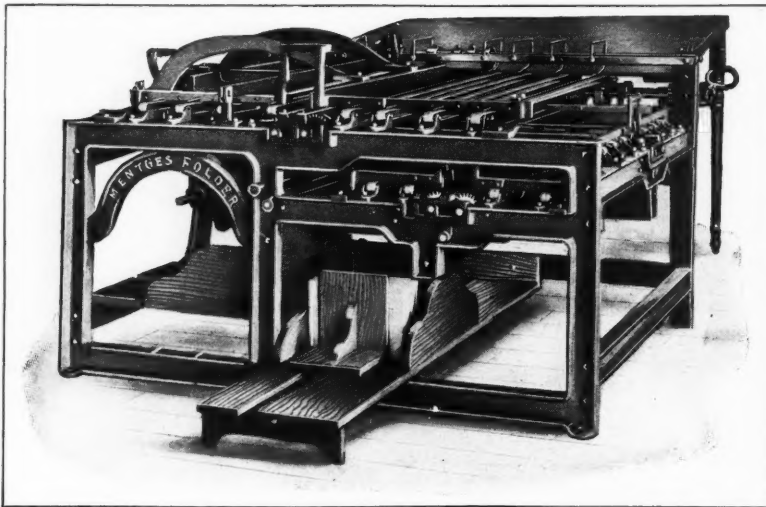
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**GIVES STRONGER COLOR.** Inks mixed with Ink Regulator have a stronger color after drying. Ink Regulator has a double value—it both reduces and dries almost immediately, at same time press can stand over night and start without wash-up, especially with black ink.

**OLD INKS CAN BE SAVED.** All inks that may be considered too old or dry and otherwise would be thrown away, can be mixed with INK REGULATOR and used on the same job with new inks without seeing any difference.

**INKS WILL NOT CURDLE OR CLOUD** when mixed with INK REGULATOR, even if extremely thin.

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**ADVERTISERS RETAINED.** Advertisers often discontinue their advertisements when the fine lines cannot be seen because of the ink not working right. Every ad comes out clear even on cheapest No. 2 news paper, and entire issue run without wash-up.

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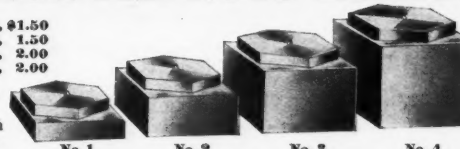
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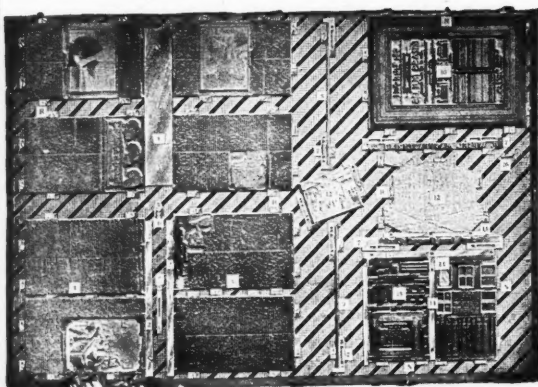
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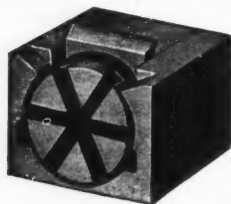
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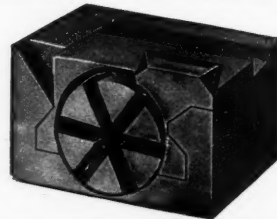
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**CAUTION** Beware of lightly constructed or complicated blocks having hooks which can not be positively locked in place. The only absolutely immovable hook is the WESEL PATENT HOOK. It is held by a screw which engages a drop-in-nut in the groove. This nut has a wide bearing on each side of the groove, and is guaranteed not to creep. Heavy and durable.



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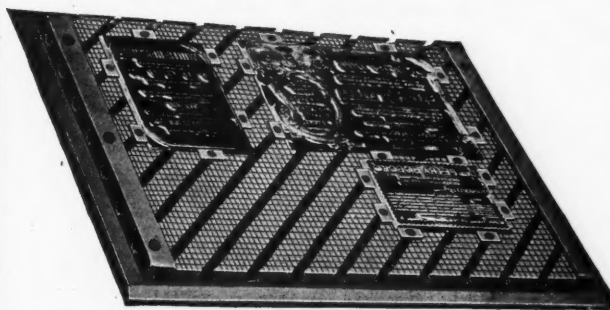
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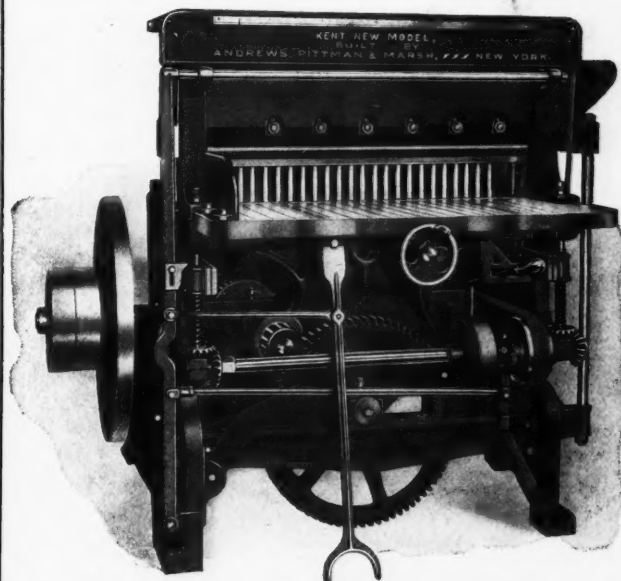
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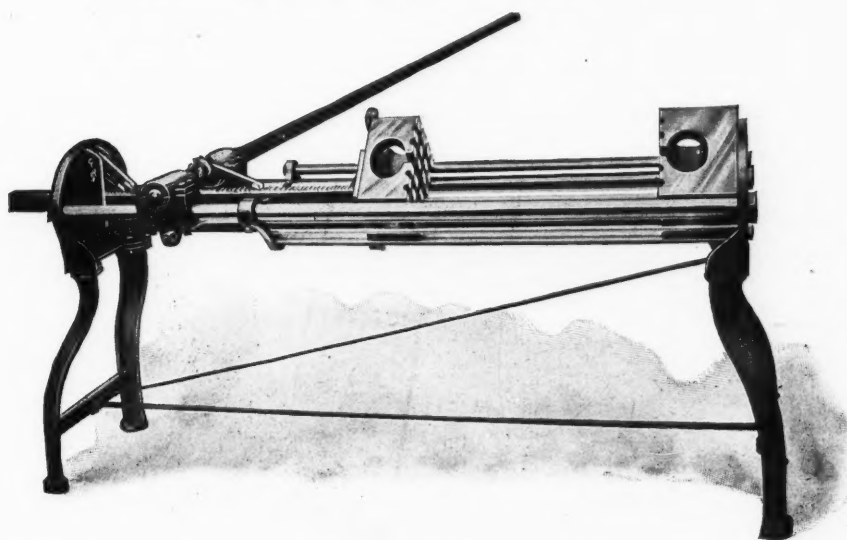
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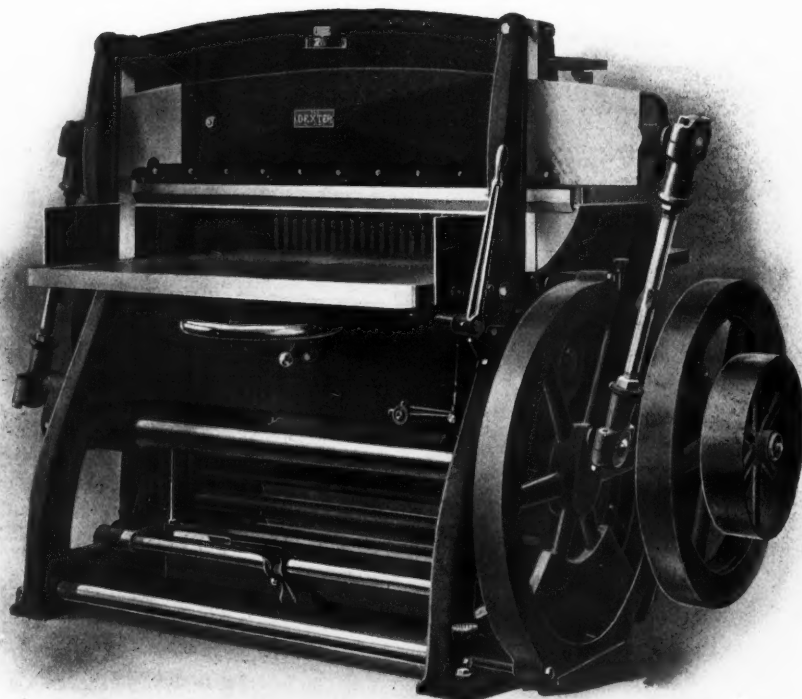
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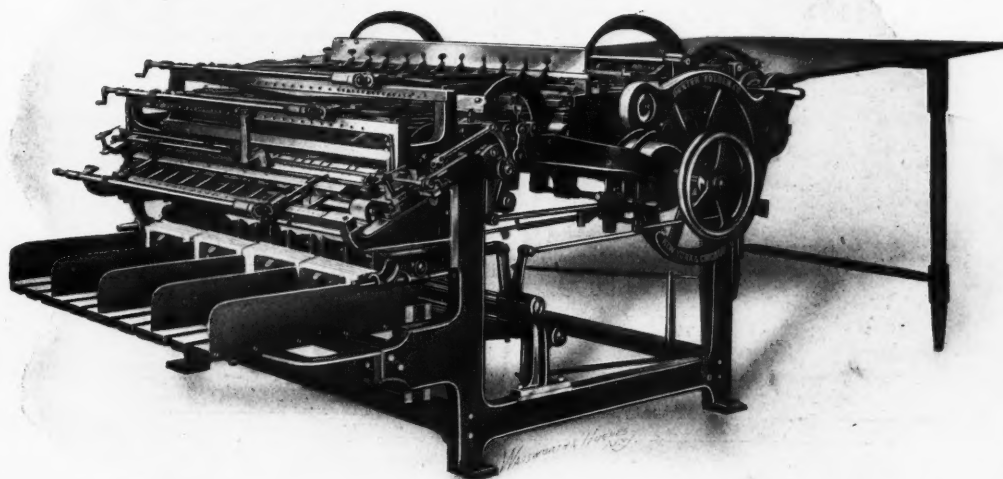
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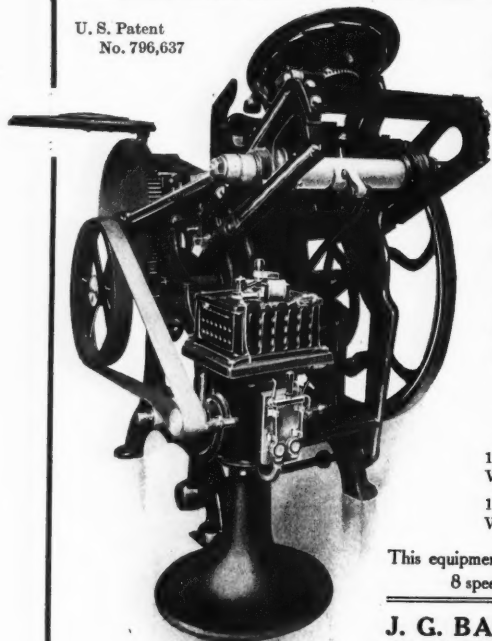
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Our improved chuck takes a  $5\frac{1}{2}$ -inch x  $8\frac{1}{2}$ -inch die (or 2 or 3 dies), permitting a greater variety of work to be done, including 2 and 3 colors, in one impression.

The opening to feed the sheets is 30 inches.

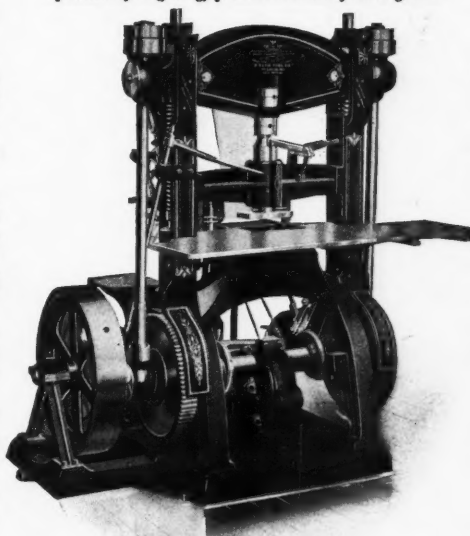
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Is a triumph of simplicity.



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All adjustments can be made while press is running.

Its operation is entirely automatic, and it can be run at 30 per minute on either large or small dies.

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# MONOTYPE

## AWARDS FOR OCTOBER



**T**HIS month, we regret to announce, we are unable to use some phenomenal records sent us by operators whose employers have refused to permit their publication. Among these are instances of profit-making such as formerly were seldom, if ever, seen in the composing-rooms of printing-offices, the margin in some being so great indeed that the reason for their suppression is obvious.

This compels us to admit a growing conservatism among printers, who are disinclined to make public either their speed or profit records, lest they awaken their customers to the great difference in cost between the work of the Monotype machine and the handwork they formerly received which the Monotype has supplanted.

In fact we have had urgent requests of a serious nature from certain important printing centers to abandon the publicity these contests have given the low costs of Monotype composition, and after a thorough canvass of the prudential reasons advanced we have decided to comply, and therefore we shall conform to our original intention of closing the present series of contests with this, our December announcement.

In summing up the results disclosed we believe we shall not be criticised because of our enthusiasm over the extraordinary work of the Monotype machine, for, as must generally be admitted, we have conclusively demonstrated three things of primary importance to the printing fraternity: that Monotype composition is better than the best done by the hands of the most skilful compositor; that it is not only better than handwork but is cheaper than the work of any other machine; and that it can be sold for more money than either.

As these facts have now been placed beyond dispute, we close the present undertaking with the assurance that no matter what the nature of his work, an enterprising printer need not hesitate for a moment in deciding to install a Monotype machine.

### SPEED CONTEST

WM. H. ELLIS, Keyboard Operator.

DAVID A. BOYD, Caster Operator.

W. J. GOODSPEED, Foreman of Wynkoop-Hallenbeck-Crawford Company, Lansing, Mich.

*An average of ninety to one hundred thousand ems per day from August 4 to August 31, inclusive.*

The winner in this month's speed contest is Mr. William H. Ellis, keyboard operator, who has produced an average of ninety to one hundred thousand ems per day for practically the entire month of August. This record was produced on work that was not phat, most of it being extremely intricate and most of the work was set in a very condensed face. The composition for the month consists of a variety of almost everything from straight composition to the most intricate tabular

work. We have proofs in our office for the entire month's work and Wynkoop-Hallenbeck-Crawford Company are to be congratulated on having a man in their employ who is competent to turn out the amount, variety and quality of work that Mr. Ellis has demonstrated himself capable of producing. We show below a letter received from Wynkoop-Hallenbeck-Crawford Company:

LANSING, MICH., October 17, 1906.

Wood & Nathan Co., 1 Madison ave., New York, N. Y.:

GENTLEMEN,— We are sending to you under separate cover proofs of the type set by one of our operators, William H. Ellis, for one month.

This type, every line of which was set by this operator in the regular working hours of the office, namely, nine hours, five days, and five hours one day per week, includes every line under his name.

In some instances heads have been set twice and run two or more times, the extra ones not appearing. The proofs of the Census we would like to enter by themselves if it is possible, for the following reasons:

First— They are set in practically the most condensed face in use, namely, Six-point No. 1.

49 Clay Street  
SAN FRANCISCO

WOOD & NATHAN C  
THE MO NO  
1 MADISON AVENUE

# CONTESTS

Second—It is double-price matter, bringing the record up to between ninety thousand and one hundred thousand ems a day.

Third—The question of profit in regard to the inferior figures, the office receiving \$1 per page in addition to above for this composition.

Fourth—The number of changes made every day, some of them involving change of keyboard layout and the operator adapting himself to the changed location of the characters, and for which no time allowance has been made.

When all these things are considered, and especially in the light of the fact that it did not require any unusual effort on the part of the operator to set the above amount, it is in our estimation quite a phenomenal record for continuous production.

Very respectfully yours,

Attest: DAVID A. BOYD, Caster.

O. L. MCKINLEY, Manager,  
Wynkoop-Hallenbeck-Crawford Co.

## PROFIT CONTEST

WILLETTE T. WOOD, Keyboard Operator.

MARY SCOTT, Keyboard Operator.

REUBEN HILT, Caster Operator.

H. E. BURNETT, Foreman of Mitchell & Hotchkiss, Richmond, Va.

The Profit Prize for October has been awarded to Misses Willette T. Wood and Mary Scott, keyboard operators, Reuben Hilt, caster operator, and H. E. Burnett, foreman. The following letter explains the entry:

RICHMOND, VA., October 29, 1906.

Messrs. Wood & Nathan Co., New York City, N. Y.:

GENTLEMEN,—Enclosed find specimens of work and original copy, which please enter in October contest.

Please note I have arranged information that you may, at your discretion, place it in either "Scope," "Speed" or "Profit" contest.

SCORE.—If you will give this specimen careful attention, noting various justifications within full measure on different pages, number of reference marks and fractions used, composition on six-point headings, with the fact that all were set at one operation of keyboard and caster from copy so poorly prepared, you will agree that "Scope" has been pretty well covered.

SPEED.—The entire production of twenty-seven (27) pages 8 by 11 inches each, containing 158,802 ems single, or 317,406 ems double measure, was composed on keyboard in 30½ hours, caster 19½ hours.

PROFIT.—Hand time on this specimen at best would be 7½ hours composition and 1½ hours distribution per page, a total of 9 hours per page at thirty cents per hour, making a total cost of hand composition on twenty-seven pages, \$72.40. Whereas it was set by two young ladies at 15 cents per hour in 30½ hours and cast in 19½ hours at 20 cents per hour (one machine time) and averaged ¾ hour per page ruling up at 30 cents per hour. Total cost \$14.47½, a saving of \$57.92½.

Very truly yours,

H. E. BURNETT.

Approved: MITCHELL & HOTCHKISS.

The job which has been awarded this prize is a freight tariff of twenty-seven pages and is an extremely creditable piece of work. Over five hundred per cent is saved by the Monotype over the cost by handwork.

## SCOPE CONTEST

GEO. KRAMER, Keyboard Operator.

JESSE EVANS, Caster Operator.

CHARLES A. WEBBER, Foreman of Spencer & Craig Printing Works, Cincinnati, Ohio.

The Scope Prize for October has been awarded to George Kramer, keyboard operator, Jesse Evans, caster

operator, and Chas. A. Webber, foreman. In order to appreciate this work it would be necessary to see the pages submitted. One of the samples is a piece of composition in form of a right-angle triangle perpendicularly measuring 1 foot 4¼ inches, base measuring 3 feet 3 inches. It is tabular work, largely in eight-point. Ionic figures and Antique boldface. Cross rule is all Monotype dashwork, brass being used for the down rule.

One of the specimens submitted, measured single, amounts to 86,580 ems. It is all tabular work and is a most difficult kind of tabular work for a hand-composition office, and would be measured double by all established rules of type measurement, making 173,160 ems, and the time on this job was 9 hours and 30 minutes, including corrections, making the average per hour 18,227 ems. No printing-office without a Monotype, unless it made a specialty of just such work, would be able to turn out the job without great expense and much delay, as it is almost entirely composed of eight-point Ionic figures. The cost for sorts would be enormous. The Monotype can be readily adapted to such work in a few minutes' time by simply removing from the matrix case enough characters infrequently used to permit of the insertion of the desired matrices, and by making a corresponding change of the key buttons on the board the machine is ready to handle an entirely new class of composition. One never runs out of sorts with a Monotype, no matter how unusual may be the demands made upon the machine.

In this way the Monotype opens up a new and vast territory which had previously never been explored. With the Monotype the printer is enabled to handle great quantities of technical work which was impossible before the Monotype became known. The cost to both printer and customer and the delay made it impracticable.

The following letter from Spencer & Craig Printing Works will be found interesting:

CINCINNATI, OHIO, October 25, 1906.

Messrs. Wood & Nathan Co., New York, N. Y.:

GENTLEMEN,—I desire to say in reference to the piece of work submitted by Messrs. Kramer and Evans that this is simply taken from our regular work and I don't think it was set with any intention of entering your Prize Contest. Your Mr. Gribbin happened to see it and suggested to the gentlemen to enter it.

In looking up our records I find the keyboard operator took just 8 hours and 30 minutes to set it, and the casting time was 8 hours. The correction time amounted to 1 hour. The job, measured single and before being made up without the rules, contains 86,580 ems. I consider this a very creditable showing as the total time to complete it was but 17½ hours, exclusive of inserting the rules, and as these are not measured in the total ems, I have not stated this time, but the rapidity with which they were put in is remarkable, as every margin was perfect. This is but a sample of our regular work and time for turning it out, and I enclose you herewith another specimen, not for the contest, but thinking it would interest you to know that this was set in about the same proportionate time.

Trusting that the specimens submitted will be of interest to you and will probably be interesting to others in showing the adaptability of your machine, I remain,

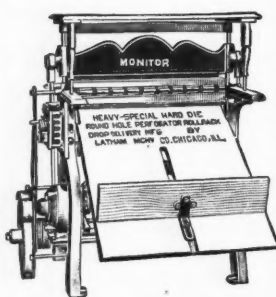
Yours truly,

CHARLES A. WEBBER, Foreman.

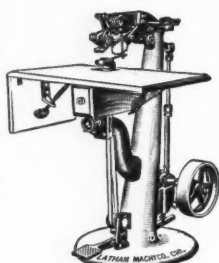
SPENCER & CRAIG PRINTING WORKS,  
WALTON CRAIG, Secretary.

**CO., Selling Agents**  
**NOTYPE**  
**NEW YORK CITY**

**334 Dearborn Street**  
**CHICAGO**



**MONITOR EXTRA HEAVY  
SPECIAL HARD-DIE  
PERFORATOR**



**MONITOR PAGING  
AND NUMBERING MACHINE**  
For Power or for Foot

COMPEL THE PUBLIC TO

## Sit Up and Take Notice = OF = YOUR Work

### Monitor Wire Stitchers

Roll Feed and Straight Feed. Capacity from 2 sheets to 2 inches. Automatic Adjustment for all kinds of work.

### Monitor Punching Machines

Multiplex, Duplex, Single-Punch, Loose-Leaf Ledger, Special or Round-Hole Card Index Attachment for all shapes.

### Monitor Book-Indexing Machines

With Punch or Round-Corner Attachment.

### Monitor Round-Hole Perforators

Four Styles. For Foot, for Power, with Motor Attached. With Automatic Feed-Gauge. As fast as Rotary Perforator. With Die-Plate Harder than a Steel File. With Roll Drop Delivery at back.

### Monitor Paging and Numbering Machines

Foot or Power. The fastest and most positive. Fewest working parts. No vibration at highest speed.

### Monitor Lever Embossers

Most powerful and accurate. Gas or steam head.

### Monitor Loose-Leaf Creasing Machines

### Monitor Paper Book Cover Scoring Machines

### Monitor Table Shears

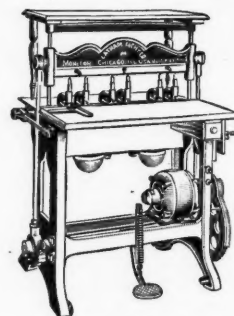
### Monitor Job Backers

### Monitor Standing Presses, etc.

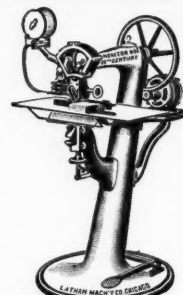
"Made in Chicago," by

**LATHAM MACHINERY CO.**  
197-201 SOUTH CANAL STREET, CHICAGO

NEW YORK STORE—8 Reade St. BOSTON STORE—220 Devonshire St.



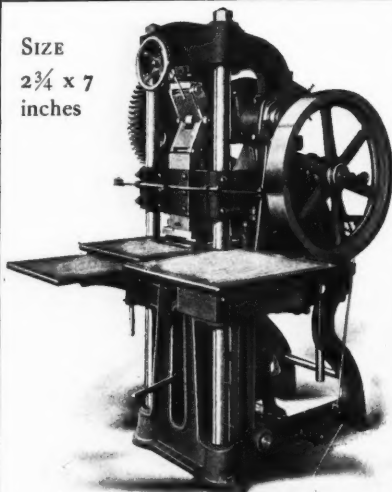
**MONITOR MULTIPLEX PUNCH**  
With Motor Attached



**MONITOR 20th CENTURY WIRE  
STITCHER, No. 1**  
Capacity, 2 Sheets to 7/8 Inch. Combination Flat and Saddle-Back Table

## The C. R. Carver Company's Automatic Power Stamping and Embossing Presses

SIZE  
2 3/4 x 7  
inches



Our 2 3/4 x 7 inch press is a combination of the 3 1/2 x 8 inch machine and the 4 1/2 x 9 inch pattern advertised in the October issue.

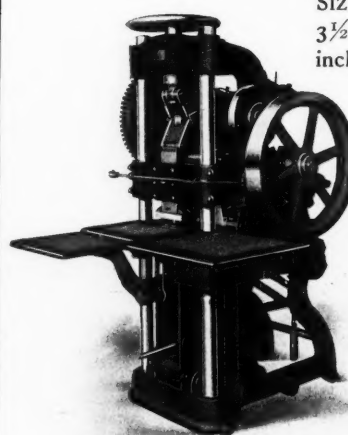
**SIMPLICITY**  
of Construction  
**ECONOMY**  
of Operation

**SPEED**  
(limited only by the skill of the operator)

**EXCELLENCE**  
of Work

make this size machine of superior value for work within its capacity.


SIZE  
3 1/2 x 8  
inches



CANADIAN AGENTS  
**MILLER & RICHARD**  
7 Jordan Street  
TORONTO . . . . CANADA

**C. R. CARVER COMPANY**  
N. E. Cor. Fifteenth and Lehigh Avenue  
PHILADELPHIA, PA.

SOUTHWESTERN AGENTS  
**F. A. VENNEY & Co.**  
255 Main Street  
DALLAS . . . . . TEXAS



## Cranes' Ladies' Stationery.

Of well-known Merit  
Yield a Profit to Dealer  
Sold by Booksellers  
— and Stationers  
**Z & W. M. CRANE**  
Dalton, Massachusetts, U.S.A.

# WE WILL BUY


COPIES OF

## Earhart's Color Printer

IN GOOD CONDITION

---

*The Inland Printer Co., 130 Sherman St., Chicago*



## Gilding Press "Krause"

*For  
light work  
With  
open frame*

Code Word	No.	Blocking Surface	Bed	Space between center of Blocking Plate and Frame
Bepeinzing	B P I	8½ x 7½ in.	10¼ x 10¼ in.	8¼ in.

¶ As this press is **open on three sides** and as there is much space between center of blocking-plate and frame, the material may be much larger than the blocking surface. The machine is suitable for gilding book backs, velvet or satin ribbons and bows, neckties, hat linings, etc.

Sole Agents or U. S. A.  
**SCHUCHARDT & SCHÜTTE**  
136 Liberty St., New York

## KARL KRAUSE

LEIPZIG

# LANSTON STATEMENTS

vs.

## PRESIDENT ROOSEVELT'S COMMISSION

Sales Agents of the Lanston Monotype are sending to publishers extracts from "Special Report No. 5," made in 1905 to Public Printer Palmer, thereafter deposed.

This report purports to show the superior economy and efficiency of the Lanston machines, and is being sent to printers for this purpose.

President Roosevelt directed the Keep Committee, a commission of eminent officials, to investigate certain matters in connection with the Government Printing Office.

Regarding "Special Report No. 5," this commission used the following language:

"After thoroughly examining all persons whose work and figures were used in the preparation of this report, including members of the committee who signed it, and after the most careful consideration of the methods followed by the Marston Committee, in arriving at its results, *we are of the opinion that as a comparative statement of cost of composition, as between the Mergenthaler and Lanston machines, the report is worthless; that the conclusion reached by the committee is not justified; and that as a record of any supposed comparison or test as to the merits of the two typesetting machines, the report is grossly unfair to the Mergenthaler Machine.*"

---

Twelve additional Linotype machines, precisely like those heretofore furnished, are now being erected in the Government Printing Office at Washington.

### MERGENTHALER LINOTYPE COMPANY

NEW YORK   CHICAGO   SAN FRANCISCO   NEW ORLEANS   TORONTO   PARIS

SYDNEY, N. S. W. } Parsons  
WELLINGTON, N. Z. } Bros.

TOKIO  
Teijiro Kurosawa

CAPE TOWN  
John Haddon & Co.

BUENOS AIRES  
Louis L. Lomer

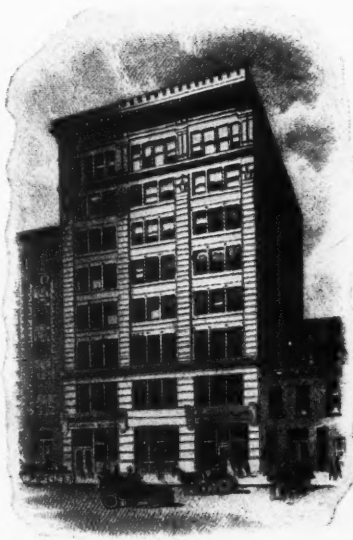
**A**FTER eleven years in East Houston street, the firm of Charles Hellmuth has again outgrown its quarters, and about a year or so back decided that a building planned according to their own ideas and requirements would be the only practical solution to retain a permanent location.

This business has had an unusually rapid growth, starting in 1890, at 30 Platt street, New York City; from there they moved to 379 Pearl street; later to 46-48 East Houston street, and finally to their present address, 154-6-8 West 18th street, where they have erected the commodious "Hellmuth Building," a monument as it were to commercial integrity.

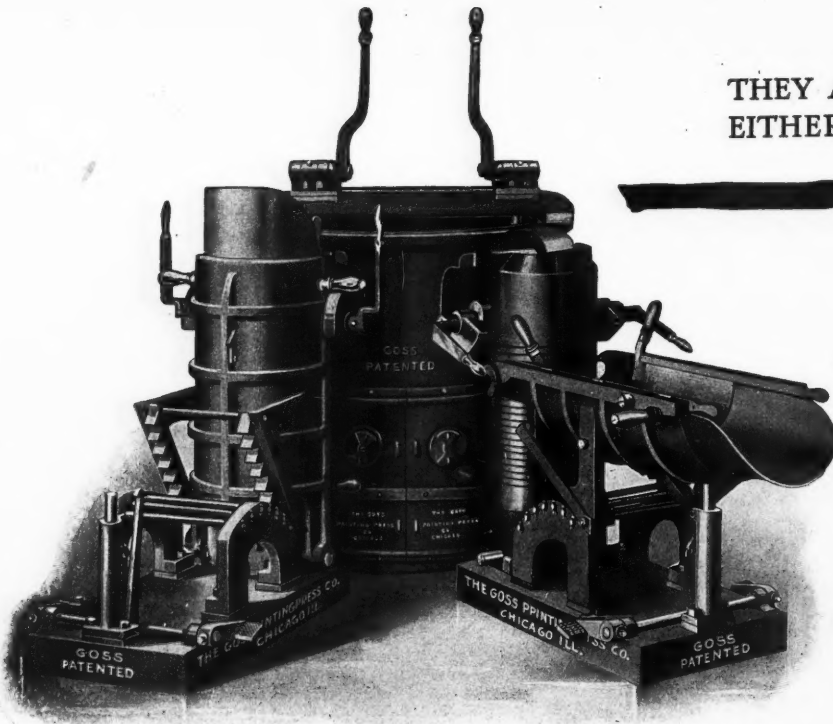
During this time the Western trade increased with leaps and bounds, and it was found necessary to open a branch house in Chicago, at 355 South Clark street. This branch has been enlarged twice within the past five years, and now occupies the three numbers, 355, 357 and 359 South Clark street.

These enormous strides have been occasioned not only by close application to business, but by the fact that the product of the firm is known the world over as unexcelled. They stand for all that is best in inks used in every branch of the graphic arts.

The new grinding-room is equipped with all the most modern and improved appliances required in an up-to-date ink-factory, and the other departments are in equal keeping with it. It is evident, accordingly, that Messrs. Charles Hellmuth are better prepared in their new home to handle all orders entrusted to their care, and will continue the gilt-edge business methods adopted in the past, and which have won for them the esteem and reputation they now enjoy. Their staff of competent chemists and practical ink men is at all times ready to give their patrons information and suggestions when called for.



THEY ARE BUILT WITH  
EITHER 1, 2 OR 3 PUMPS



## *The* Goss Stereotyping METAL-POT *and* PUMP



HE GOSS PUMP IS NOT AN EXPERIMENT, but is a successful machine in practical operation in some of the leading newspaper establishments.

¶ By the old process of dipping with ladle, much time and energy was wasted. With the new method you press the lever and the work is done.

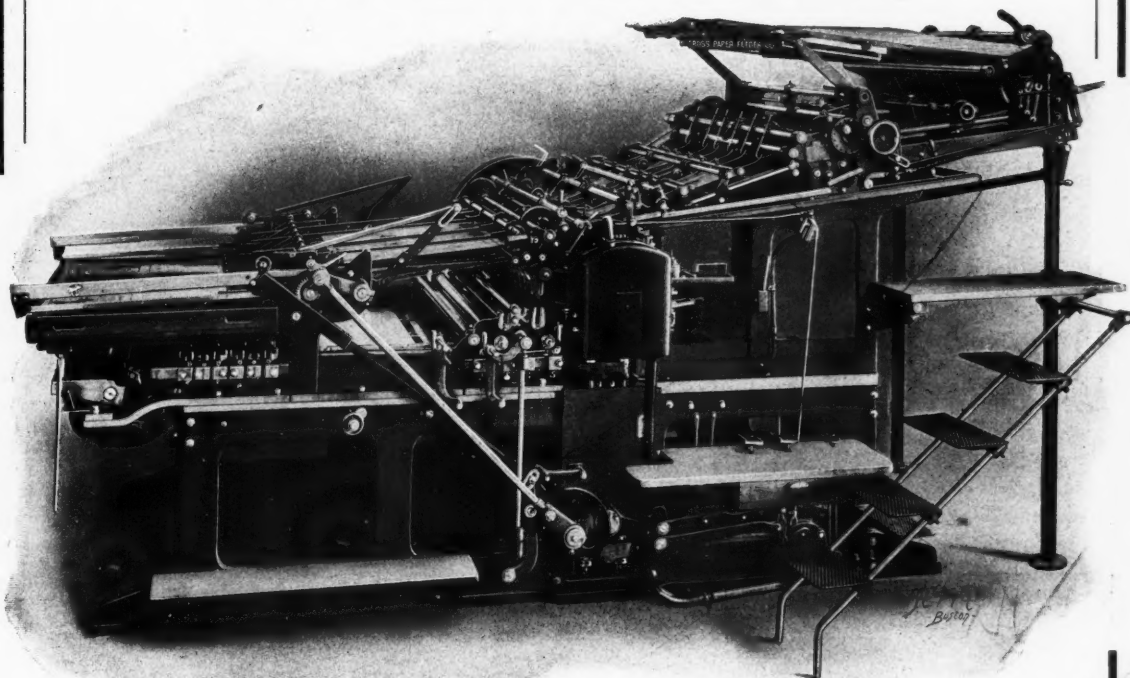
¶ The metal is pumped from near the bottom, insuring pure, clean metal, thoroughly liquefied, and of a character to make a close, sharp and well defined plate, which will make a perfect half-tone.

PATENTED AND MANUFACTURED BY

**THE GOSS PRINTING PRESS CO.**

SIXTEENTH STREET *and* ASHLAND AVENUE, CHICAGO, ILL.

# IT RUNS WHILE YOU LOAD



## The Cross Continuous Feeder

The Cross Continuous Feeder is a saver in every particular that operates against the pile type feeder. It saves room. It saves time in adjustment. It saves time in loading. It saves time in changing from one size sheet to another. It saves loss of output.

*Takes One Sheet at a Time and All the Time.*

## CROSS PAPER FEEDER CO.

Main Office, 185 Summer Street, BOSTON


New York Office, 38 Park Row

Chicago Office, 355 Dearborn Street

London Office, 92 Fleet Street, E. C.

MANUFACTURERS OF PAPER-FEEDING MACHINERY EXCLUSIVELY

*Printer's proof*



**FROM YOUR PAPER-CUTTING KNIVES**

*Bad Temper, Flaws in the edge,  
Short endurance, Frequent shar-  
pening, Misfit, Ragged results—*

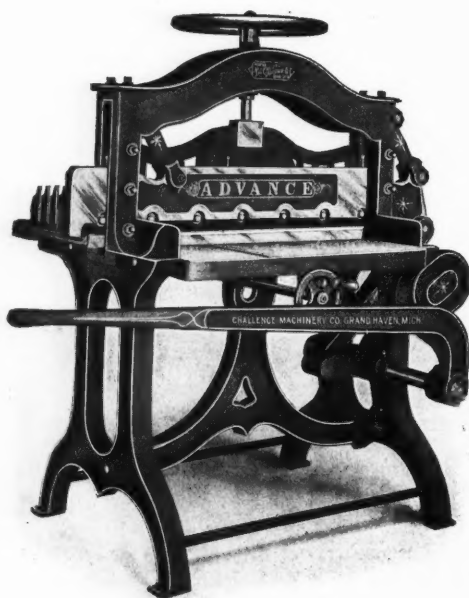
**AND YOU'VE GOT A PERFECT PAPER KNIFE**

That's a **SIMONDS** Knife.

**SIMONDS MFG. CO.**

**FITCHBURG, MASS. CHICAGO, ILL.**

*THE BEST*



## A Clean Cut

Is easily made on the Advance Lever Paper Cutter. The dipping knife does it.

The counterbalanced knife-bar insures safety.

Side gauges, back and front, on both sides.

The curved lever gives additional strength, more power, leaves plenty of room to handle stock, and does not have to go down to the floor to make a cut.

Gibs and set-screws take up wear on the knife-bar.

Easily squared back gauge.

Half-inch cutting sticks. Eight cutting surfaces.

These are a few of its good points.

Want to know more? Ask us.

SOLD BY  
DEALERS  
EVERYWHERE

Manufactured by **The CHALLENGE—**  
**MACHINERY CO.,** Grand Haven, Mich., U.S.A.

SALESROOM AND  
WAREHOUSE:  
127-129 Market St., CHICAGO

# THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than 2 lines, \$2 per additional line.

## ADVERTISING CALENDARS AND PADS.

BONNERWITH, I. & Co., 14-16 Thomas st., New York. Samples for 1907.

## ADVERTISING FANS.

CRESCENT EMBOSING Co., Plainfield, N. J. See "Crescent Goods."

## ADVERTISING NOVELTIES.

ANXIOUS to keep posted? Read *The Novelty News*, Chicago, U. S. A. Illustrated monthly, 50 cents a year. The authority in its field.

## ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

NORTH-WESTERN NOVELTY Co., Geneva, Ill.

## AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 160 W.



Jackson Blvd., Chicago. Send for catalogue.

## BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.

CRESCENT EMBOSING Co., Plainfield, N. J. See "Crescent Goods."

## BOOK STAMP ENGRAVERS AND DIE SINKERS.

ARTISTIC ENGRAVING Co., 534 W. Broadway, New York. "Art—Skill—Judgment."

## BOOKBINDERS' MACHINERY.

HICKOK, W. O. MANUFACTURING Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

ISAACS, HENRY C., 10-12 Bleecker st., New York.

## BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

## BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incp'd., 139 Lake st., Chicago. Also paper-box makers' supplies.

## BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st., Providence, R. I. Discount, 40 per cent.

WANNER, A. F., & Co., 298 Dearborn st., Chicago. Makers of all styles of Brass Rule, Printers' Specialties.

WESEL, F., MANUFACTURING Co., 70 to 80 Cranberry st., borough of Brooklyn, and 10 Spruce st., N. Y. city; 150 Franklin st., Chicago; 124 South 8th st., Philadelphia.

## BRASS-TYPE FOUNDERS.

MISSOURI BRASS TYPE FOUNDRY Co., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York.

WESTERN BRASS TYPE FOUNDRY Co., 3749 Texas av., St. Louis, Mo. New modern machinery and plant.

## CALENDAR MANUFACTURERS.

CRESCENT EMBOSING Co., Plainfield, N. J. See "Crescent Goods."

MEYER-ROTIER PRINTING Co., Milwaukee. Printers and jobbers can add a few choice, original designs to their line by writing us.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind.

## CALENDAR PADS.

THE SULLIVAN PRINTING WORKS Co., Court and Broadway, Cincinnati, Ohio, make 40 sizes and styles of Calendar Pads for 1907. The best and cheapest in the market. Write for sample book and prices.

## CARBON BLACK.

CABOT, GODFREY L., Boston, Mass.

## CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

## CASE-MAKING AND EMBOSING.

SHEPARD, THE H. O. Co., 120-130 Sherman st., Chicago. Write for estimates.

## CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st., and E. Brdwy., Brooklyn, N. Y.

## CHASE MANUFACTURERS.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Sole manufacturers of Silver Gloss Steel Electric Welded Chases.

## COATED PAPER.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

## COIN CARDS.

COIN CARDS (6-hole), any printing, in 1,000-lots, \$3.75; 1-hole cards, any printing, \$3 per 1,000; less for more. THE DETROIT COIN WRAPPER Co., Detroit, Mich.



## COLOR CARDS AND WOOD SAMPLES.

MORRISON, C. C., 363 S. Clinton st., Chicago, manufacturer color cards and wood samples for mixed paints.

## COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE Co., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates.

## COUNTERS.



DURBROW & HEARNE MFG. Co., 9 Wooster street, New York, Counter No. 4207, for counting number of sheets or papers printed, from 0 to 99,999; can be set back; size, 5 1/2 by 4 1/2 by 2 1/2 in.; in use 25 yrs. by best concerns.

## CYLINDER PRESSES.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolutions and fast new presses. Also rebuilt machines.

## DESIGNERS AND ENGRAVERS.

BRAGDON, JOHN C., 711 Penn. av., Pittsburg, Pa. Wood, zinc etching and half-tone.

## CRESCENT GOODS.

CRESCENT EMBOSING Co., Main Office and Works, Plainfield, N. J. Manufacturers of: CRESCENT CALENDARS for Advertising purposes. Large line. Write for particulars. CRESCENT FOLDERS for Programs, Menus, Lodges and Societies, and all Special Occasions. Beautiful Illustrated Catalogue free to any one in the trade. Silk Cords and Tassels. CRESCENT ADDRESS CARDS for all Lodges and Societies. Samples free to trade. CRESCENT ADVERTISING BLOTTERS, FANS AND NOVELTIES. Write for samples. CATALOGUE COVERS, SHOW CARDS, LABELS AND SPECIALTIES IN FINE EMBOSSED WORK. Write for samples and prices. SILK CORDS AND TASSELS. STAMPED OR EMBOSSED STATIONERY.

## DESIGNER AND MANUFACTURER OF SPECIAL MACHINERY.

SWIFT, GEORGE W., JR., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind.

## DIE CUTTING.

STORY FINISHING Co., 209 S. Clinton st., Chicago. Paper, labels, novelties, loose-leaf ledger sheets.

## DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

## DIES—BRASS.

ARTISTIC ENGRAVING Co., 534 W. Broadway, New York. For hats, books, etc.

## ELECTROTYPERS.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago.

## ELECTROTYPERS AND STEREOTYPERS.

BLOMGREN BROS. & Co., 76-82 Sherman st., Chicago. Electrotypers, photo and wood engravers. BRIGHT'S "OLD RELIABLE" ST. LOUIS ELECTROTYPE FOUNDRY, 214-216 Pine st., St. Louis, Mo. Work in all branches.

FLOWER, EDWIN, 216-218 William st., New York city. "Good work quickly done."

JUERGENS BROS. Co., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON Co., Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, Co., Louisville, Ky. Good work and prompt service.

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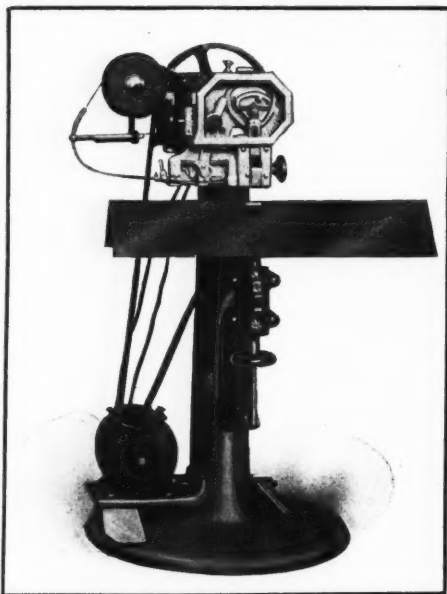
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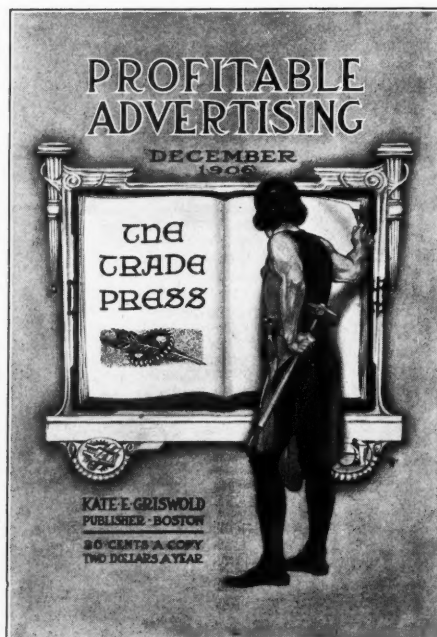
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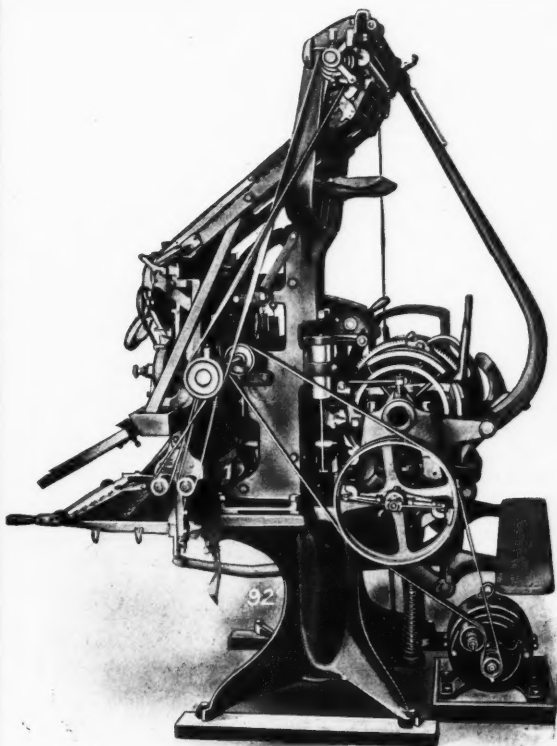
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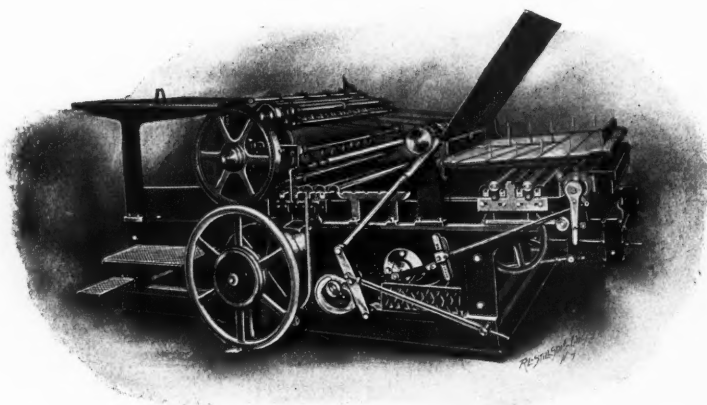
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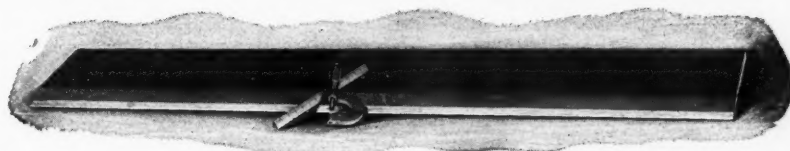
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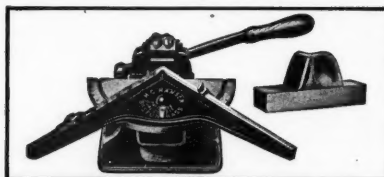
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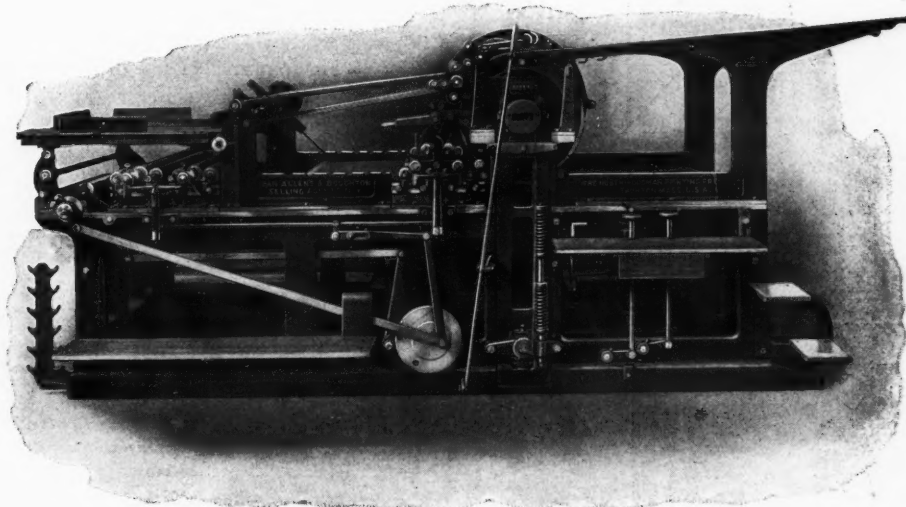
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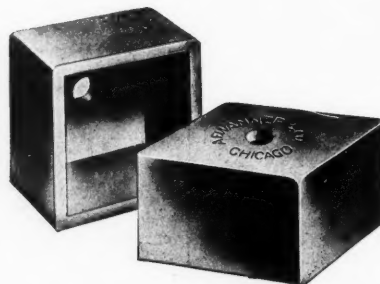
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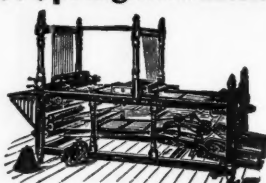
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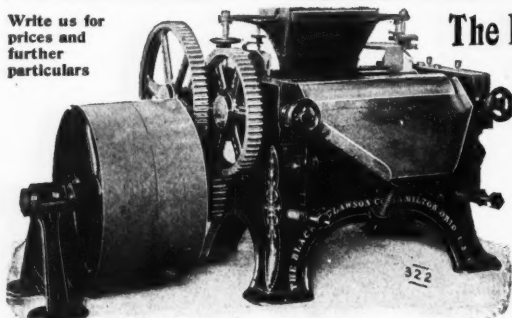


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
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